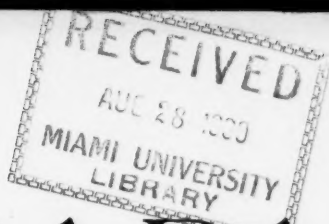


Sept. 1 '39



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# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirtieth Year—Number Ten

CHICAGO, U. S. A., SEPTEMBER 1, 1939

Subscription \$1.50 a Year—15 Cents a Copy

## WILLIAM BENBOW DIES; NOTABLE CAREER ENDS

### BELOVED BUFFALO ORGANIST

Served Sixty Years, Last Post Being  
at Westminster Presbyterian—  
Article for The Diapason Last  
Literary Contribution.

William Benbow, F.A.G.O., for sixty years an active organist and for sixteen years in his last position at Westminster Presbyterian Church in Buffalo, N. Y., died Aug. 13 in Chautauqua, N. Y., where he was spending the summer. Mr. Benbow enjoyed the high regard of all of the Buffalo organ fraternity and was one of the most distinguished musicians of western New York. Three years ago he retired from active service at the Westminster Church and was made organist emeritus. May 25, 1938, in celebration of his completion of three-score years on the bench, Mr. Benbow was presented by the Buffalo Chapter, A.G.O., in a recital at the Westminster Church. At that time one of his fellow organists wrote to THE DIAPASON: "One can truly say that his musicianship is exceeded only by his kindness and personal charm."

Funeral services were held at the Westminster Church Aug. 15 and were attended by a large company of his old friends and Buffalo organists. Burial was at Reading, Pa.

Mr. Benbow was born July 28, 1865, at Columbus, Ohio, of Welsh parentage. At the age of 11 he was organist of the Welsh Methodist Church, where he played a reed organ. At the age of 12 he was called to the Congregational Church of Columbus, where he had at his disposal a pipe organ. In this church at that time Dr. Washington Gladden, who wrote "O Master, Let Me Walk with Thee," was minister. From the Congregational Church in Columbus Mr. Benbow went to St. Paul's Episcopal.

Mr. Benbow studied piano and organ with Herman Ebeling, a graduate of the University of Stuttgart, and later was under W. T. Best in Liverpool. After his studies abroad he became organist and choirmaster of Trinity English Lutheran Church, Reading, Pa., where he had as one of his choir Paul Althouse, the well-known Metropolitan Opera tenor.

In 1913 Mr. Benbow left Reading to accept the position of organist and choirmaster at Holy Trinity Lutheran Church, Buffalo, where he served for nine years.

Mr. Benbow was the second dean of the Buffalo Chapter, A.G.O., and for many years was conductor of the Choral Club. His versatility has been manifested on various occasions by his work along literary lines. For example, he won the first prize offered by *The Etude* for an essay on musical expression and wrote an article on the organ for the *Lutheran Encyclopedia*. In the July issue of THE DIAPASON appeared a very interesting article by Mr. Benbow on William T. Best, his old teacher, and this was his last literary contribution for the benefit of his fellow organists.

In 1888 Mr. Benbow married Miss Josephine Fry, daughter of the pastor of Trinity Lutheran Church.

Mr. Benbow is survived by his widow, a son and two daughters—David F. Benbow of Reading, Pa., Mrs. Paul E. Scherer of New York City and Mrs. William J. Seligmann of Detroit, Mich.

### "Arrested"; 25 Years on Job.

By way of celebration of his twenty-fifth anniversary at St. Mark's Church, Mount Kisco, N. Y., Lindley H. Varney was surprised at his home and "placed under arrest" by a committee of three for "disturbing the public peace in the village of Mount Kisco for the past twenty-five years." Upon being hurried to an immediate arraignment, he discovered his judges to be a large party of his friends gathered to honor him.

## ORGAN HALL AT METHUEN, MASS., AND ITS FAMOUS INSTRUMENT



THOSE WHO HAVE NOT VISITED Organ Hall, Methuen, Mass., where the Ernest M. Skinner & Son Company organs are built, can have little idea of the architectural and acoustical splendor of this building. The accompanying picture is said to be the first that has really given any conception of its character.

Instead of the usual single wall, Organ Hall is enclosed within triple walls, having two air spaces between, which makes it practically sound-proof. There are only four windows in the building, one in each end of the transept and the two shown in the picture; these have double frames and glass, which contribute to the quietness of the interior.

The panel on the wall at the left is one of several of similar character. It is surfaced with a fabric of hard weave, a brocade, heavily figured. The ceiling over the crossing is of Carrara marble beautifully carved, all of which is relieved and backed in real gold leaf, as are the sunbursts at each corner of the building. The ceiling of the nave and transepts is of pure white alabaster, beautifully molded. The floor is of marble squares in quiet tints. The wainscot is heavily molded and extends fully ten feet above the floor level. The lighting is indirect. The lights are all placed above the runway at the base of the curved ceiling, illuminating the white figured ceiling. The acoustical properties of this building are considered perfect for every kind of musical sound, vocal or instrumental.

The hall was designed by Henry

Vaughan, the original architect of the National Cathedral in Washington. The construction was all on a day labor basis and no expense was spared. Plaster casts of famous composers are placed at various points and some of them may be seen near the capitals above the fluted columns.

The organ case is of black walnut. It was designed and built by Herter Brothers of New York City. The organ was built by Walcker in Germany. It is of the late Baroque type and has a splendid musical brilliance. When supplemented by some of the modern tonal developments it will undoubtedly be one of the finest organs in the world. The front pipes are of pure English tin, the largest of which are twenty inches in diameter and weigh approximately 1,000 pounds each. The largest six front pipes within the tall towers belong to the pedal 32-ft. diapason. The total height of the organ is approximately sixty-five feet. The console originally stood on the platform, but was moved to the floor to make it more convenient for choral performances.

Since Ernest M. Skinner became owner of the hall Brahms' Requiem, the Bach B minor Mass, Handel's "Messiah," works by Mendelssohn, Mozart, Palestrina and others have been performed. Recitals have been given by Francis W. Snow, Marcel Dupré, Lynnwood Farnam, E. Power Biggs and others. During the summer months recitals of popular music are given on Thursday evenings and they are largely attended.

### KINETIC BLOWER CONCERN PURCHASED BY M. P. MÖLLER

Announcement has been made by M. P. Möller, Inc., of Hagerstown, Md., that they have purchased all of the assets, goodwill and name "Kinetic" of the Kinetic Engineering Company at Lansdowne, Pa. The Kinetic blower of the future will be built in Hagerstown. Incidentally, a newly-designed machine, all metal, noiseless in operation and contain-

ing new and previously unused features, is to be placed on the market.

### Washington Church for Tufts.

William O. Tufts, Jr., of Washington, D. C., has been appointed organist of the New York Avenue Presbyterian Church at the capital and has assumed his new duties. Mr. Tufts was formerly at the First Methodist Church of South Bend, Ind., and is a graduate of the School of Sacred Music of Union Seminary.

## OLDEST AUSTIN ORGAN IN SOUTH MODERNIZED

### WORK FINISHED IN ATLANTA

Three-Manual in North Avenue Presbyterian Church, Originally Built in 1901, Is Reconstructed and New Console Is Installed.

The oldest Austin organ in the South, installed in 1901 in the North Avenue Presbyterian Church of Atlanta, Ga., a tubular-pneumatic, has been rebuilt and electrified and a new Austin console has been installed. The rebuilt organ was used for the first time at the service Aug. 6. A few additions were made. Miss Emilie Parmelee, A.A.G.O., organist of the church, with Roy E. Staples, Southern representative of Austin Organs, Inc., planned the changes and additions. The specifications now are as follows:

#### GREAT ORGAN.

Contra Diapason, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.

#### Enclosed Section—

Second Diapason, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Gross Flöte, 8 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Dolce Cornet, 3 rks., 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremulant.

#### CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.

#### PEDAL ORGAN.

Lieblich Gedeckt, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Flauto Dolce, 8 ft., 12 pipes.  
Cello, 8 ft., 12 pipes.

Forty-two combination pistons and the usual modern accessories are provided. The location of the console was changed to a position that would enable the organist to have better control over the choir in directing.

### BEWARE OF SWINDLER WHO SEEKS ORGANIST VICTIMS!

The swindler who periodically starts out to make organists and organ builders his victims evidently is abroad again in the land—he or one of his imitators. The New York City police department has requested THE DIAPASON to make known, for the benefit of its readers, the fact that a man 5 feet 4 inches tall, 30 years of age, with dark brown hair and brown eyes, weighing 160 pounds and wearing a light blue shirt, dark blue trousers and black shoes when last reported, has been attempting to obtain money under false representations from a member at headquarters of the American Guild of Organists. In this instance the man offered this Guild member an engagement to play a church organ temporarily, and then attempted to borrow money on the strength of his offer. The police request adds:

"Would suggest that you include an item in THE DIAPASON as a warning to other members, recommending that they notify their local police authorities should they be approached."

## E. R. KILGEN COMPANY NEW ST. LOUIS CONCERN

### MEMBER OF FAMILY AT HEAD

With Eugene Kilgen Will Be Associated Max Hess and Other Old Employees of Corporation Now in Process of Liquidation.

Announcement has been made in St. Louis of the organization of the E. R. Kilgen Organ Company, with headquarters at 101 South First street. Application has been made for papers of incorporation and it is stated that adequate capital for present needs has been provided. The new firm will be headed by Eugene R. Kilgen, a grandson of George Kilgen, who founded George Kilgen & Son in New York in 1851 and moved the business to St. Louis in 1873. He is also a grandson of the late William Robyn, who founded the St. Louis Philharmonic Orchestra in the early days of St. Louis, and a nephew of the late Alfred G. Robyn, who made musical history in that city in the 90s and became famous for the operas he composed. Mr. Kilgen was with the old firm for more than twenty years, first as manager of service and installation and later as salesmanager of the company.

With the new company will be several old Kilgen men. One of them is Max Hess, who was with the old company for twenty years as designer and engineer and who has to his credit several important inventions. He was formerly with the firm of Sauer & Co., organ builders of Frankfurt, Germany. Hugh T. Harrison, also from the old company, obtained his early experience with the Foster & Andrews Organ Company of Hull, England. Oscar Schmitt of Chicago, Julius Bakos of New York, B. H. Ballard of Tulsa and a group of others, all employees of long standing with the old company, are to be with the new concern. Branch offices have been established in New York, Cincinnati, Chicago, Tulsa, Denver and Boston.

The new establishment, though not yet in full operation, is taking care of the service on many organs in St. Louis and, through its branch offices, in other cities. It is at present reconditioning the instrument in St. John's M. E. Church.

The old firm of George Kilgen & Son, Inc., is in process of liquidation, the stockholders having voted to liquidate the company at a meeting in June, as announced in THE DIAPASON. Another stockholders' meeting on Aug. 16 was held to authorize the liquidators, among other things, to file papers for the dissolution of the old corporation. Mr. Kilgen states that the new company will be one of the bidders for the equipment of the old firm.

### DOERSAM CONDUCTS WORK BY DI LASSO AT COLUMBIA

Probably the outstanding choral event of the summer session at Columbia University, New York City, was the presentation of the "Penitential Psalms" by Orlando di Lasso, sung Aug. 2 by the summer choir of St. Paul's Chapel, under the direction of Charles Henry Doersam, F.A.G.O. The music was heard in St. Paul's Chapel, where the unusual resonance served to amplify the cathedral-like beauty of the choruses. Of the seven Psalms which di Lasso set, two were sung, numbers 50 and 31, which together take nearly an hour to perform.

Every summer Mr. Doersam chooses a small chorus for the chapel services, the group probably representing the best of the vocalists on the campus. And each year the critical audience gathered for the special afternoon of music has been astounded at the advanced state of preparation shown by the choir after only three weeks of concentrated rehearsals. Tone, diction, blend and reaction to the expert conducting were happily noticeable again this summer and the listeners were aware of the privilege of hearing a notable masterwork in a thrilling performance.

Within the last five summers, in addition to the di Lasso work, Mr. Doersam has presented Vittoria's Mass, "Ave Maris Stella"; Purcell's Te Deum and Jubilate, Franck's Mass in A and Palestrina's "Papae Marcelli Mass."

## PAUL W. KOCH



PAUL W. KOCH, M.A., of Pittsburgh has been appointed instructor of organ and piano and organist of the Asheville School for Boys, Asheville, N. C., effective with the opening of the term in September.

Mr. Koch might be described in the language of the street as "a chip off the old block," for he is the son of Dr. Caspar P. Koch, who for thirty-six years has been one of the outstanding organists of Pittsburgh, presiding over the large organ Andrew Carnegie gave the North Side Carnegie Hall. The younger Koch is now 26, but has won his spurs as an organist, has been in demand for recitals and frequently substitutes at St. Paul's Cathedral. July 20 he was heard in a recital at Wittenberg College, Springfield, Ohio, playing the following program for the summer session: Prelude and Fugue in C major, Bach; Chorale Preludes, "Herzlich thut mich verlangen" and "Der Tag, der ist so freudenreich," Bach; "Toccata per l'Elevazione," Frescobaldi; Variations on an Old French Air, d'Aquin; "Praeludium," Bruckner; Toccata from Fifth Symphony, Widor. The Sunday afternoon recital at North Side Carnegie Hall June 18 was played by Mr. Koch and C. Richard Ginder, F.A.G.O., substituting for Dr. Koch. Mr. Koch played: Chorale in A minor, Franck; Elevation in E major, Dupré; Variations on an Old French Air, d'Aquin; Toccata from Fifth Symphony, Widor.

Paul Koch received his bachelor of arts degree with a cum laude in public school music in 1935 from Carnegie Institute of Technology in Pittsburgh and his master of arts degree in German literature from the University of Pittsburgh in 1936. He was a teacher of music from 1935-36 in the Pittsburgh public schools and from 1936-37 was an exchange student at the University of Leipzig, studying musicology and literature. From 1936-38 he was in the State Conservatory of Music, Leipzig (under fellow for the first year), studying piano, organ and composition. He studied organ with Günther Ramin, organist at the Thomaskirche. In 1938 and 1939 Mr. Koch studied in Paris with Dupré.

### Takes Church at Gary, Ind.

Announcement has been made by Central Christian Church at Gary, Ind., of the appointment of Mrs. Glenn F. Hannah as organist to succeed Miss Virginia Bickley, who has resigned. Mrs. Hannah has been in Central Christian Church intermittently during the last ten years, having served as pianist from 1929 until installation of the organ in 1932. In that year she was named organist and later organist-director, continuing until 1934. Since then she has been organist at intervals. Before going to Central Church Mrs. Hannah was at Warwood Presbyterian Church, Wheeling, W. Va. She formerly was accompanist for the Gary Municipal Chorus. For several years she studied at the American Conservatory of Music in Chicago.

Are you moving this fall? If so, be sure to notify the office of THE DIAPASON of your change of address in ample time. Otherwise you may fail to receive your copy.

## WAUSAU, WIS., CHURCH OPENS MÖLLER ORGAN

### THREE-MANUAL DEDICATED

William H. Barnes of Chicago Heard in Recital at Zion Lutheran Church—Stop Specifications Are Presented.

A three-manual organ built by M. P. Möller, Inc., for Zion Lutheran Church at Wausau, Wis., was heard Aug. 13 when William H. Barnes, Mus.D., of Chicago, designer of the instrument, gave a dedicatory recital. The resources of the new instrument are shown by the following stop specifications:

**GREAT ORGAN (Expressive).**  
Gemshorn, 16 ft., 85 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 notes.  
Octave, 4 ft., 61 pipes.  
Gemshorn, 4 ft., 61 notes.  
Grave Mixture, 2 rks., 122 pipes.  
Tremolo.

**SWELL ORGAN.**  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 4 rks., 244 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Gelgen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 85 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Rohr Flöte, 4 ft., 73 pipes.  
Dulciana, 4 ft., 73 notes.  
Dulciana, 2½ ft., 61 notes.  
Dulciana, 2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Tremolo.

**PEDAL ORGAN.**  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 12 pipes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 32 notes.  
Flute, 4 ft., 32 notes.  
Trumpet, 16 ft., 12 pipes.

The recital program included the following compositions: "Grand Choeur Dialogue," Gigout; "Jesu, Joy of Man's Desiring," Bach; Toccata and Fugue in D minor, Bach; Scherzo, First Sonata, Rogers; Nocturne, Mendelssohn; "Ronde Française," Boellmann; "Dreams," McAmis; "Evening Harmonies," Karg-Elert; Andante, Symphony 6, Tchaikovsky; "Finlandia," Sibelius.

### Hitler Ban on Vaughan Williams.

The music of Ralph Vaughan Williams, dean of British composers, has been placed on the proscribed list in Germany. Vaughan Williams was one of a group of British personages who signed a statement to the Hitler government appealing for a humane approach to Czechoslovakia. The German action came as a distinct surprise to the composer and his friends. In the fall of 1937 the Hanseatic Shakespeare prize was set up in Hamburg. Dr. Vaughan Williams was selected for the first award and in the spring of 1938 received it.

## PROCESSIONAL "ONWARD, YE PEOPLES!" by JEAN SIBELIUS

Transcribed for organ by CHANNING LEFEBVRE

Mr. William Lester had this to say about it in THE DIAPASON, July, 1939:

"The noted Finnish composer has here given us a splendid conception that combines majesty with common appeal. It is a melody built somewhat on the lines of the Handel Largo (there is only a suggestion of like mood, no hint of imitation) and moves triumphantly to a soaring peak. Such a fine creation can but win world-wide acceptance in its various published forms."

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## IN THIS MONTH'S ISSUE

Reminiscences of Louis Vierne, last installment of which is published, recount reconstruction and rededication of Notre Dame organ in Paris and close with announcement of the recital in the midst of which Vierne died.

Eighteenth century organ at Curacao, taken to the Dutch East Indies as booty of a privateer, is discovered by Frederick Erickson, the Baltimore organist, and described for readers of THE DIAPASON.

How the organ was designed to lure the Indians to accept Christianity and civilization is told by Frances A. Wister in recounting the early days of church music in Philadelphia.

G. Darlington Richards, in continuing his travel letter, tells of visits to shrines of great organists in France.

William Benbow, prominent Buffalo organist, died Aug. 13 at Chautauqua, N. Y., closing a career of sixty years on the organ bench.

Waldo S. Pratt, noted writer on musical subjects and former organist, died at his home in Hartford, Conn.

Proposal for a memorial volume in honor of Lynnwood Farnam, suggested last month, elicits favorable responses from various sources.

### THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

### Choir from Bethlehem, Pa., at Fair.

The quartet and choir of Holy Trinity Lutheran Church, Bethlehem, Pa., presented a program of sacred music at the Temple of Religion, world's fair, New York City, Aug. 16, at the twilight hour, under the direction of I. H. Bartholomew, organist and director. Anna I. Diehl, organist of Christ Lutheran Church, was the accompanist. The program included compositions by Bach, Woodman, Wood, Tchaikowsky, Beethoven and Sibelius, and the theme song "Holy Trinity" dedicated to the members of Holy Trinity Lutheran congregation. An informal reception was held at the close of the program, at which time a number of prominent musicians met the choir group.

### Heaps at Chicagoland Festival.

As the opening feature of the program which marked the Chicago Tribune's annual Chicagoland music festival Aug. 19 a half-hour performance was given on a Hammond "Novachord" by Porter Heaps, the Chicago organist. The festival drew an audience of nearly 100,000 people to Soldiers' Field and was the tenth affair of its kind.



**WALDO SELDEN PRATT  
IS DEAD AT HARTFORD**

**NOTED AS MUSICAL EDITOR**

**Held Important Post as Organist for a  
Number of Years — Honorary As-  
sociate of A.G.O.—Edited Va-  
rious Works of Reference.**

Dr. Waldo Selden Pratt, professor emeritus of music at Hartford Theological Seminary, one of the most eminent musicologists and writers on musical history of a generation and an honorary associate of the American Guild of Organists, died July 29 at his home in Hartford, Conn., at the age of 81. He had served for forty-three years on the seminary faculty before retiring in 1925 and was an active organist for a number of years.

Dr. Pratt was editor of "The New Encyclopedia of Music and Musicians," which has become a standard reference work, and of the American supplement to "Grove's Dictionary of Music and Musicians." He was the author of "History of Music" and various other works on church music and other musical subjects.

Waldo S. Pratt was born in Philadelphia Nov. 10, 1857, the son of the Rev. Lewellyn and Sarah Putnam Gulliver Pratt. He received a B. A. degree in 1878 and an M. A. degree in 1881 from Williams College, and a musical doctor's degree from Syracuse University in 1898.

After serving as assistant director of the Metropolitan Museum of Art from 1880 to 1882, he joined the faculty of Hartford Theological Seminary, where he was professor of music and hymnology from 1882 to 1917 and professor of public worship from 1917 to 1925. He had also served as instructor of elocution at Trinity College, Hartford, from 1891 to 1905; lecturer on musical history and science at Smith College from 1895 to 1908, at Mount Holyoke College from 1896 to 1899 and at the Institute of Musical Art, New York, from 1905 to 1920, and as lecturer on music and hymnology at the Y.M.C.A. Training School, New York, from 1905 to 1920.

Dr. Pratt was organist of the Asylum Hill Congregational Church, Hartford, and conductor of the Hosmer Hill Choral Union, Hartford, from 1882 to 1890, and conductor of the St. Cecilia Club from 1884 to 1888. He was president from 1906 to 1909 and editor from 1906 to 1916 of the Music Teachers' National Association and president from 1912 to 1919 of the North American section of the International Society of Musicians.

Dr. Pratt was editor of "St. Nicholas Songs" and "Songs of Worship," musical editor of "Aids to Common Worship" and of the "Century Dictionary" from 1892 to 1909, contributed five chapters on church music to "Parish Problems" and wrote the articles on music for the International Encyclopedia. His works included "Musical Ministries in the Church," "Music of the Pilgrims" and "A Forgotten American Painter: Peter Baumgras."

In 1887 Dr. Pratt married Miss Mary E. Smyly of New York, who died in 1935.

**ERNEST A. BLICK, A.C.C.O.**



ERNEST A. BLICK, A.C.C.O., is organist and choirmaster of the Church of St. John the Evangelist in Calgary, Alberta, where he has been for the last two years. Previous to his appointment to St. John's he was at the Crescent Heights United Church, Calgary, for over five years.

At the request of the rector, the Rev. J. B. Thomas, for a musical service instead of the usual cantata at Christmas Mr. Blick decided to put into effect an idea which he felt would appeal to all churchgoers. The musical service as given consisted of three anthems, two solos, a duet and a ladies' trio. Familiar carols, which the congregation joined in singing, were interspersed through the service. While some of the regular Anglican prayers were said, and one lesson read, there was no sermon. The whole service was so arranged as to tell the story of Christmas. This proved such a success that on the following Palm Sunday the same type of service was used and the music was appropriate to the season of Lent, Passion and Holy Week. Mr. Blick gave a thirty-minute organ recital preceding the service. He has had four of these services and the attendance has grown so consistently that now they are an established feature.

Mr. Blick was born in London, near the famous Wimbledon tennis courts, and moved to Canada when a boy with his parents. Not long after his arrival he entered an open competition for students of the piano resident in Alberta who showed the most promise, which he won. The prize was a scholarship given by R. B. Bennet, recent prime minister of Canada. He joined the choir of the pro-cathedral and was the first boy to sing a solo in the church at one of the regular Sunday services. In 1916 he took his tests for the licentiate in the Royal School of Music of London, which he passed. In 1921 he went to New York to continue his studies in piano and organ at the Institute of Musical Art and was graduated in 1924. Mr. Blick is a member of the Canadian College of Organists and recently passed the tests for the associate degree. The organ at St. John's is a three-manual Casavant of thirty-two speaking stops.

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By HAROLD W. THOMPSON, Ph.D., Litt.D.

In the United States the "Te Deum Laudamus" is rapidly disappearing from morning services except as a festival anthem. Evidently it is felt that the canticle is too long, and also that its mood is often inappropriate, though this latter objection is not usually expressly stated. The most interesting recent setting is one in C sharp minor by Dr. C. S. Lang for the men of St. Paul's, London. It is very resonant and effective, with admirable accompaniment and a realization of the timbre of male voices (TTBB). I should think that it would prove popular on this side of the Atlantic with college and university choirs and as an occasional change from SATB in any Episcopal Church. In the same key is an equally effective setting of the "Benedictus" for bass or baritone solo and TTBB (Novello). Here is opportunity to make use of a soloist with a big voice, especially when you have a real bass with an E at the top. Dr. Lang has made a reputation with his numbers for mixed or boy choir, plus a second choir of children's voices; it seems that he is to be equally well known for his treatment of adult male voices. He is a man who knows music, and also voices, and never demands too much of the singers.

Certainly the canticle which is supplanting the "Te Deum"—the "Benedictus Es, Domine"—owes much of its popularity to the really admirable settings which our leading composers are giving us. The latest and one of the best is a new one in D minor by Dr. Alfred E. Whitehead (Galaxy). It has a rugged theme, and the whole effect reminds me of a description I once read of John Dryden's poetry: Said Sainbury, "It has the ring of a great bronze coin thrown down on marble." When I think of the little tunes with which we insulted the "Te Deum" in my boyhood—appropriate for a placid and self-satisfied generation in the Good Queen's England—I cannot help admitting that our age, though filled with terrors and griefs, has achieved a nobler music, of which this work by Whitehead is an eloquent example.

W. Y. Webbe could be cited as another maker of our manlier and loftier strains. His "Jesu, the Very Thought of Thee," otherwise "Jesu, Dulcis Memoria" (Gray), will sound better when unaccompanied, and it needs a chorus which can sing in six parts; though the divisions are not numerous, each one is indispensable. The modal melody has a beautiful line and the whole composition has sweetness that does not cloy. The work is only five pages in length.

The Galaxy Company is publishing an "Alleluia, Amen, from an Old Russian Mode," for TTBB, by Samuel R. Gaines. As usual, his accompaniment seems rather pianistic, and though he keeps to the Russian style, his work will serve better as an effective concert number than as a composition for use in church. If you think that your men could do some of the stunts of the Cossacks, try this piece with its bell effects.

There are a number of new things appropriate to choirs of children, the prettiest being a setting of "How Lovely Are Thy Dwellings," Milton's text, by Dr. Thiman (Novello). This gracious little anthem in two parts might well be used as a duet for soprano and alto soloists. The text, which never loses its serene loveliness, is given a simple pastoral beauty which will be particularly effective at summer services.

Speaking of such services, there is another little anthem in two parts by Dyson on John Keble's "God Made Us All" (Novello). This would do nicely as a duet if you ever need to use a piano accompaniment; it is fluent, pretty music.

Mr. Holler continues to edit numbers for junior choirs (Gray). He has a Mozart melody for "Jesus Calls Us"—the well-known "Ave Verum"—in two parts. For a children's service there is his own unison song or solo, "Our Shepherd," whose music is distinctly superior to its rather trite text. England sends us "A Child's Prayer" (Novello), by

WILLIAM BENBOW, BUFFALO ORGANIST, WHO DIED IN AUGUST



Leslie Woodgate; it should be sung by a boy.

The children are taking a more important part in Christmas services. Ralph Marryott, who has so many charming carol arrangements to his credit, has edited Schulz's delightful, bobbing little carol "O Come, Little Children" (Gray) in such a manner that you can use your children's chorus (or a soprano soloist) with the senior choir. The second stanza is particularly effective, with the melody given to the children while the senior choir sings "Lully, Lullay" and hums.

H. Hugh Bancroft, whose rapid rise to distinction among Canadian composers I have noted with enthusiasm, has a lovely carol dedicated to Dr. Whitehead and called "In Bethlehem" (Gray). The words, taken from the "Oxford Book of Carols," are originally from the Swedish "Piae Cantiones." The music has charming modal suggestion, flexible line, and especially effective bass.

In case you happen to like Maunder's cantata "Bethlehem" (Novello), you will like to know that Miss Catharine Morgan has published what she calls a "dramatization" of it, done in the manner of a medieval miracle play. As you remember, the music is very easy and not nearly so original as that found in two or three of the composer's other cantatas; however, the simplicity of the music will give time to prepare the pageantry.

The Dupré edition of Bach's works (Bornemann, imported by Gray) has reached volume 5, which contains, among other short pieces, the eight little preludes and fugues, which introduced a good many of us to the glory of the organ. I played them all through, soon forgetting the admirable fingering and marking for pedals, recalling instead the village church which I shall revisit on the Sunday which follows the publication of this article. There was a man in that village who taught boys to love Bach; it was a good village for boys, and they do not forget the man. You are recalling another name; in our town it was Winsor Phillips.

CHARLES F. SCHIRRMANN



CHARLES F. SCHIRRMANN is the enterprising organist and choirmaster of the Second Presbyterian Church of Portsmouth, Ohio, where his work in promoting choral singing has gained for him a steadily increasing reputation. He presides over a large three-manual Kilgen organ installed in 1935.

Mr. Schirrmann was born in Portsmouth Oct. 30, 1910, of German lineage. After studying with local teachers for five years he won a four-year scholarship in the College of Music of Cincinnati, where he studied organ and counterpoint with Dr. Sidney C. Durst and piano with Dr. Albino Gorno. He was graduated with the bachelor of music degree in 1931. He then did post-graduate work with Dr. Durst and was awarded a Springer gold medal from the institution in 1932. Meanwhile Mr. Schirrmann was serving as organist and choirmaster in

the Norwood Presbyterian Church, Cincinnati, and also spent two years while on leave of absence from this church in serving the Seventh Presbyterian Church, where Dan Beddoe, Welsh tenor, was the soloist.

Mr. Schirrmann received his bachelor of science degree from the University of Cincinnati in 1932 and his master of arts in education from the same university in 1933. He has spent two summers at Camp Wa-Li-Ro, Episcopal choir summer camp, and two sessions with Dr. J. Finley Williamson at Northfield, Mass. The Southern Ohio Chapter of the Guild sent him as official delegate to both the Rochester and New York City conventions. Since June, 1936, he has been organist and choirmaster of the Second Presbyterian Church of Portsmouth, Ohio, directing a junior choir of forty-seven voices and a high school choir of twenty-one, besides the regular adult choir of thirty voices. This church is the home of the Portsmouth Summer School of Choral Music.

Mr. Schirrmann has to his credit one published male chorus and numerous manuscripts of vocal solos, organ numbers and anthems.

While at Northfield Mr. Schirrmann studied with Carl Weinrich and prepared a program he will play at the New York world's fair Aug. 17.

### CHARLES BLACK RESIGNS

POSITION AT PASSAIC, N. J.

Charles Black, minister of music at the First Presbyterian Church, Passaic, N. J., for six years, has tendered his resignation to become effective Sept. 1. Edward A. Greene, speaking for members of the church's music committee, of which he is chairman, said he had hoped Mr. Black would reconsider.

Mr. Black organized and directed three choirs with membership in each upwards of forty. He also founded the Oratorio Choir of 125 voices which gave Handel's "Messiah," Mendelssohn's "Elijah" and Verdi's "Requiem." Mr. Black introduced in the church candlelight services at Christmastime.

Mr. Black studied organ under Abel Decaux, famous French organist, and under Dr. Clarence Dickinson. He received his bachelor of music degree at the University of Rochester and the degree of master of sacred music in 1933 from Union Theological Seminary. In Rochester he was organist and director of St. Mary's and St. John's Episcopal Church and later assistant organist at St. Paul's Episcopal Church.

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## New Music for the Organ

By WILLIAM LESTER, D.F.A.

*Chorales by Johann Sebastian Bach, selected and edited by Charles N. Boyd and Albert Riemenschneider; published in two volumes by G. Schirmer, Inc., New York.*

The title of this invaluable work is a trifle misleading at first glance. The chorales are not (with a few exceptions) composed by the great Leipzig master. The heading might have clearer meaning if it read "Chorales as Used by J. S. Bach." Once past the heading, the cover-jacket of this excellent, unique edition makes clear the significance and scope of the publication. It says:

"Here at last, in a handy and moderately priced edition, are presented the harmonized chorales of Johann Sebastian Bach in their original form. The two books of this collection contain 120 chorales: at least one example of each chorale melody that Bach harmonized in his compositions (that is, each chorale melody to which the original words are still preserved) and, in two cases, as many as five harmonizations of the same melody. The chorales are arranged in four groups, in order of increasing difficulty. For the last group, which constitutes book 2, separately printed orchestra parts which Bach wrote to accompany the voices are available."

To the organist, the church musician, the lover of Bach (who isn't today!), the theorist, the composer—to anyone interested in great music—these two books will be well-nigh indispensable. As can always be expected of this publisher, the format is handsome and durable. The text and general editing is of superlative worth. These are books for everyman's library.

*Medieval Quartal Harmony (A Plea for Restoration), by Joseph Yasser; published by the American Library of Musicology, New York.*

The preface states: "This little volume represents the outline of a larger work dealing with the harmonic foundations of medieval music and their restoration for practical purposes, which the author intends to write at some future time, if circumstances permit. The present 'outline' was originally published by *The Musical Quarterly* in three separate installments. Prior to that it was read, in abbreviated form, as a paper before the Greater New York Chapter of the American Musicological Society on March 23, 1937."

The author makes out an eloquent case for early harmony based on chord structures built in series of superimposed fourths, and the fitness of such idiom for the harmonization of plainsong and antique folksong. His erudition is apparent; his handling of the argument and his summary seem unanswerable. Altogether a tract of unusual interest to all concerned with the historical development of music.

*Contrapuntal Ear-Training, by Irving Gingrich; published by H. T. Fitzsimons Company, Chicago, Ill.*

For many years the author of this advanced course for music schools and colleges has worked out and tested the principles and procedures exemplified in the book in his classes at the De Paul University School of Music. A preliminary draft of the work was privately printed in 1932 and further tested. Now the matured system, unique, novel, but definite, certain, has been issued, as noted above, by the Chicago publisher, revised and amplified by additional matter.

The author makes clear that he has not been interested in setting out a course in counterpoint; neither has he allowed himself to be restricted to the elementary rules of that branch of musical science. He wisely makes and sticks to the point that a student should and must be taught to hear counterpoint before he is capable of judging its virtues and faults. The art of texture should be dealt with after the aural sense has been trained to hear and estimate it. Until counterpoint can be heard, no system of contrapuntal teaching is effective.

The system worked out and followed by the writer is a logical—albeit it is not a common—one. The student is progressively led from characteristic melody patterns (unison) through two and three

into four-part writing. Ten *canti fermi* serve as the melodic bases for the entire course. Dictation plays a large part in the course of training.

This educator has demonstrated over a term of years his efficiency in this important field of musical pedagogy. His reputation and standing help to make this new book an authority. It is unique—but utterly valid. The text is clear and positive; the directions for proper use are to the point. To one who feels that the problem of training the young students to see, hear and appreciate what the composers write and the performers play this excellent work is worthy of the highest commendation.

*"Cantos Intimos, Coleccion de Obras de mediana dificultad para Organos o Armonio," by Eduardo Torres; published by Casa Erciti, San Sebastian-Longrono, Spain.*

From war-torn Spain come the second and third volumes of miscellaneous pieces by the eminent Spanish composer for organ, Torres. The first volume came to this desk four years or more ago. It was notable for beautiful music expressed in masterly fashion in simple guise, but possessing a striking individuality. The two successor books now up for appraisal are of equal appeal and value. As might be gathered from the suggestion in the title that they are equally suitable for organ or harmonium, the organ writing, registration and set-up are conservative, to say the least. It is notorious that the state of organ building in Spain is a long way behind the rest of the western states. Torres, nevertheless, has succeeded in presenting thoughts and inspirations of high caliber, within the restricted form and styles set upon him by the elementary condition of the instruments for which he writes.

*Thirty-two Short Pieces for the Hammond or Pipe Organ, Suitable for Offertory or General Use; selected and arranged by Charles N. Boyd, registration for the Hammond by Charles F. Paul; published by G. Schirmer, Inc., New York.*

This book of easy melodious pieces consists largely of reprints, for the most part of transcriptions from violin or piano pieces or songs. Such fine names as Beethoven, Grieg, Haydn, Mendelssohn, Rubinstein, Schubert, Schumann, Weber and Tartini, together with the less familiar ones of Backer-Groendahl, Bull, Cui, Liadoff, Pierre and others, adorn its pages. The album should prove of interest and value when well-set music of a simple type, playable on a small two-manual organ, is what is desired.

*Ten Organ Preludes for Liturgical Services, by John Lee; published by Rushworth & Dreaper, Liverpool.*

The chorale preludes that comprise this book are short essays, rather on the solemn side, contrapuntal in texture and ultra-conservative as to style. All but the fourth extend to but single-page length. The exception uses two pages. The writing is simple, placidly reverent, scholarly.

*Complete Works for Organ by J. S. Bach, annotated and fingered by Marcel Dupré; published by S. Bornemann, Paris; the H. W. Gray Company, New York, agent.*

Volume 4 of this momentous publishing venture is now at hand. Its contents comprise the six Trio-Sonatas, in E flat major, C minor, D minor, E minor, C major and G major, respectively. These masterly examples of three-part writing, set down by the master for the education of his son Friedemann, are invaluable for the repertory of the organist. This edition, with its detail of fingering and footing, its suggestions as to apt registrations, and its analytical hints, will meet a real need.

*Three pieces by J. S. Bach, arranged for organ by Harry Wall; published by Novello & Co., Ltd., London.*

Indefatigable Editor Wall has taken the sacred song (one of Bach's most inspired melodies!) "Bist Du bei mir," the characteristic Sarabande from the Partita No. 5, and the gay, lilting Passepied from the same set, reset them for organ, and, as a result, given to concert organists a charming suite in the rococo style. It is Bach in his least ponderous mood—but welcome at that.

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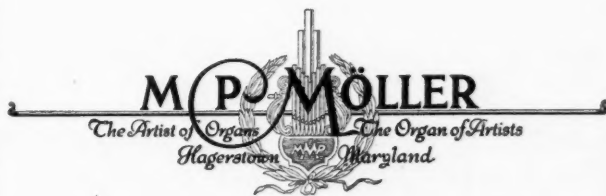
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## Gregorian Institute Begins with Summer Work in Pittsburgh

The new Gregorian Institute of Sacred Music in Pittsburgh formally opened its work with a liturgical summer session during the week of June 26 to July 1. An enthusiastic nucleus of 100 students assembled from ten states assisted at the opening solemn high mass in Sacred Heart Church, the home of the institute. The choir of men and boys under the direction of Clifford Bennett, director of the institute and organist-choirmaster of Sacred Heart Church, sang Perosi's "Missa Eucharistica."

Every day throughout the week Dom Stephen Thuis, O.S.B., of St. Meinrad's Abbey, in Indiana, gave three practical lectures on plainchant, demonstrating with a sisters' choir trained by himself, which sang every morning at mass. Dr. Becket Gibbs of the Juilliard Institute and Columbia University in twelve lectures gave an interesting resume of aesthetics and its relation to the liturgy. He spoke at length on the significance of the parts of the mass and their musical settings and urged the necessity of a prelude and postlude in character with the liturgy of the season, suggesting, for example, that the prelude to the Sunday mass be played in the Gregorian mode of the "Asperges," and that the postlude be in the mode of the "Ite Missa est." The course in choir methods and the boy voice was given by Dr. Bennett. At his first conference he asked that students from the neighboring parishes bring in boys with untrained voices. With these for demonstration, he performed something of a *tour de force* by putting them well on their way toward correct breathing and singing during the course of the week.

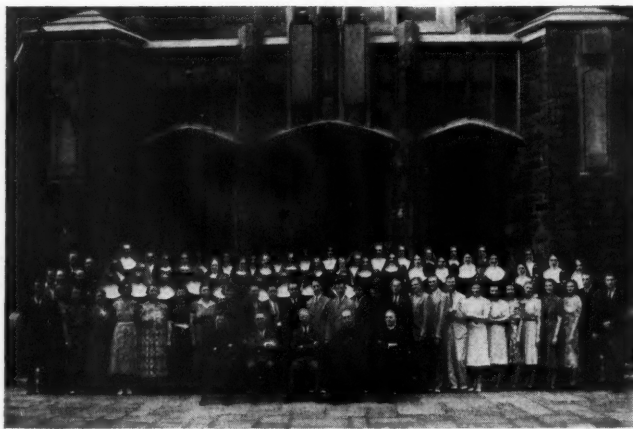
Of special interest to organists was the series of three lectures by Dr. Caspar Koch. He traced the history of organ music from the earliest known fragments or organ literature. While he spoke in the nave a group of young Pittsburgh organists was at the console to illustrate his lectures. The assistants were Miss Valentina Woshner, Homer Wickline, Paul W. Koch and C. Richard Ginder, F.A.G.O., a student for the priesthood.

The organ programs were as follows: June 27—Ricercare, Palestrina; Kyrie ("Orbis Factor"); "Toccata per l'Elevazione" and "Toccata Cromatica," Frescobaldi; Toccata, Froberger; Kyrie ("Cunctipotens Genitor Deus"), Couperin; "Ave Maris Stella," Titelouze; "Noel," d'Aquin; "Aria da Chiesa," Anonymous; Bell Symphony, Purcell; "Da Jesus an dem Kreuze stund," Scheidt.

June 28—Bach program: "Veni Creator"; Credo; Magnificat; "Da Jesus an dem Kreuze stund"; "Christus ist erstanden"; "Herzlich thut mich verlangen"; "In dulci Jubilo"; "An Wasserflüssen"; "Der Tag der ist so freudenreich"; "Veni, Sancte Spiritus."

June 30—Fugue, Rheinberger; "Es ist ein Ros entsprungen," Brahms; "Präludium," Bruckner; "Komm, Heiliger Geist," "O Lamm Gottes" and "Erhalt uns bei Deinem Wort," David; Elevation, Dupré;

## FACULTY AND STUDENTS AT OPENING OF GREGORIAN INSTITUTE JAMES S. GROCOCK DEAD; ORGANIST IN GRAND RAPIDS



"O Filii et Filiae," Kreckel; "Gaudens Gaudebo" and "Puer natus est nobis," Tournemire; "Vexilla Regis," Edmundson; "Optimam Partem" and "Assumpta est," Tournemire; "Cibavit Eos" and Suite on the Anthems to Our Lady, de Maleingreau.

The Gregorian Institute will begin its first full academic year Sept. 18, opening a four-year course.

### T. GUY LUCAS APPOINTED TO GRAND RAPIDS CHURCH

T. Guy Lucas, formerly organist and choirmaster of St. John's Church, Washington, D. C., has been appointed organist and choirmaster of St. Mark's Episcopal Church, Grand Rapids, Mich., effective Sept. 1. Mr. Lucas will succeed Paul Callaway, who recently resigned to become organist and choirmaster of the National Cathedral, Washington.

Mr. Lucas was born in Chelmsford, England, and was educated in Hands-worth Grammar School and Cambridge University. At Cambridge he was organ scholar at the University Church of St. Mary the Less. He studied organ with Dr. Alan Gray, harmony and counterpoint with Dr. Charles Wood and composition with Sir Charles Stanford and Dr. C. B. Rootham.

At the close of his university career he was chosen Cambridge candidate for Peterborough Cathedral. He is an associate of the Royal College of Organists. For two years he was organist and choirmaster of Newport Parish Church, Isle of Wight, and conductor of the Newport Choral Society. He served four years in the British army in the world war. He now is a citizen of the United States.

Mr. Lucas formerly was organist and choirmaster of Christ Church, Joliet, Ill., and the Church of the Ascension, Chicago, and for twelve years was organist and choirmaster at St. John's Church in Washington. Mrs. Lucas is the daughter of the late Dr. Henry C. Christolm of Huntington, Pa.

### GUILMANT SCHOOL WILL OPEN FORTIETH YEAR OCT. 3

One of the most successful summer courses in the history of the Guilmant Organ School, Willard Irving Nevins, director, came to a close Aug. 5. Students were enrolled from California, Florida and many nearby states. Elaborate plans are being made for the opening of the fortieth anniversary year of the school, which begins Oct. 3. The organ work as usual will be under the direction of Mr. Nevins and the theory work will be under the supervision of Frank E. Ward and Viola Lang. Harvey Officer, a well-known lecturer and historian, will give a series of lectures on the development of religious music. He will begin with that of the Greeks and conclude with the moderns. Other special courses will be conducted by the Rev. J. V. Moldenhawer, D.D., Grace Leeds Darnell and Amy Ellerman. Examinations for scholarships will be held Friday, Sept. 29.

James S. Grocock, a veteran organist of Grand Rapids, Mich., died Aug. 6. He had been in failing health for about four years.

Mr. Grocock was born in Manchester, England. He came to America with his parents when a child and they made their home in Menominee, Mich. After finishing his common school education there, he attended Albion College, doing special work in piano and organ. Later he studied at Northwestern University and the University School of Music at Ann Arbor, from which he was graduated in 1904. He had been a resident of Grand Rapids about thirty years.

Mr. Grocock was organist at Trinity Community Church for seven years and at the First Methodist Church for fourteen years. He was a member of numerous Masonic bodies.

Surviving are the widow and a sister, Mrs. Joseph Longcor of Wind Gap, Pa.

### Herbert E. Kinsley, Voicer, Dies.

Herbert E. Kinsley, who had been an organ pipe voicer for forty years, passed away in Van Nuys, Cal., June 25. He started work with the Samuel Pierce Organ Pipe Company and also worked for the Estey Organ Company, M. P. Möller and Henry Pilcher's Sons before going to the Robert Morton Organ Company fifteen years ago. At the time of his death he was voicing for C. B. Sartwell. Mr. Kinsley was 64 years old and left a widow and two children and one grandchild.

### Opossum Loses Home in Organ.

When the old organ in St. John's Episcopal Church at Florence, S. C., was being taken down last month preparatory to the installation of a new instrument built by M. P. Möller, Inc., an opossum popped out. He had mistaken the instrument for a game refuge, or "zoo," or else he was just one of those creatures who love organ music. The animal did not stop to explain matters. One wag on the scene suggested that the opossum was looking for a lost chord.

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EDITH ELGAR SACKETT



MISS EDITH ELGAR SACKETT has completed a busy summer which she devoted to conducting courses in junior choir methods in various places and has returned to her work at Christ Lutheran Church, Baltimore. Mention was made last month of the work done at Youngstown, Ohio, from June 26 to 30, when twenty were enrolled from that city and nearby places who benefited from Miss Sackett's lectures on choir organization and conduct. The course closed June 30 with a junior choir service at Westminster Presbyterian Church. In July a successful course was conducted in Portland, Maine, and this also was brought to a conclusion with a service, held on the afternoon of July 28 in St. Luke's parish-house. The high school choir of the First Congregational Church of South Portland sang and Frederick Mitchell and Francis S. Moore were the organists. Miss Sackett's New York course was smaller this year, but made up in quality what it lacked in numbers. One week was spent at the Fort George Church and one at the Rutgers Presbyterian, with demonstration choirs in each church. She is to return to Youngstown in 1940 and the Portland course is to be transferred to Bangor next summer.

MISS CLARA C. PIERCE DEAD;  
LAST OF SAMUEL PIERCE KIN

Miss Clara C. Pierce, only child of the late Samuel Pierce, founder of the Samuel Pierce Organ Pipe Company, died Aug. 1 at her home in Reading, Mass. She was 87 years of age. She was one of the charter members of the Reading Woman's Club, in which she was interested for many years. In addition she was active in the affairs of the First Congregational Church and was the donor of the organ at the church, installed in memory of her father and mother, following the erection of the new edifice about thirty years ago. She was also one of the donors of Memorial Park to the town of Reading. Funeral services were held in the First Congregational Church Aug. 3. The organist at the service was Harry Upson Camp.

NEW CONTRACTS KEEPING  
PILCHER FACTORY BUSY

The Louisville factory of Henry Pilcher's Sons has received contracts to build organs for the following churches: St. James' Catholic, Port Arthur, Tex. Chapel of the Mount Vernon Place Methodist, Washington, D. C. (Pilcher "Cloister"). Baptist Church, Columbia, Ky. Baptist Church, Franklin, Va. St. Joseph's Hospital, Houston, Tex. Organs in the following churches are to be modernized, using only some of the present pipes: Methodist Church, Harlan, Ky. Church of the Incarnation (Episcopal), Atlanta, Ga. Tenth Avenue Baptist, Columbus, Ohio. St. Augustine's Catholic, Minster, Ohio. The last-named organ is a two-manual Pilcher, built in 1895. It is to be enlarged and modernized throughout.

E. Franklin Bentel in Pittsburgh.

E. Franklin Bentel, Rochester, Pa., musician, has accepted a position as organist and choir director of the East End Christian Church, Pittsburgh, of which Dr. John Ray Emers is pastor. Mr. Bentel conducts his own studio in Rochester. He was graduated from the Beaver Conservatory of Music in 1923 and was a postgraduate in 1929. Further study was in the music department of Carnegie Institute of Technology. Mr. Bentel has had several years' experience in church work and was formerly organist and director of the Christian Church of Beaver, Pa. He is a member of the Western Pennsylvania Chapter of the American Guild of Organists. In his new position Mr. Bentel will have at his disposal a four-manual Austin organ and a quartet.

Miss Havey in New Church.

Miss Marguerite Havey has been appointed organist and director at the Church of the Epiphany, New York City. She will preside over the old three-manual Steere organ of forty-two speaking stops which has been installed in the new edifice of the church at York avenue and Seventy-fourth street. Miss Havey was a pupil of the late Jessie Craig Adam for four years and was associated with Miss Adam at the Church of the Ascension for twelve years. She has also studied with Gaston M. Dethier and the late Mrs. Theodore Toedt and was graduated from the Institute of Musical Art. Miss Havey continues as organist at Temple Beth Emeth in Flatbush, New York City.

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## Reminiscences of Louis Vierne; His Life and Contacts with Famous Men

THIS IS THE LAST INSTALLMENT of the "Souvenirs of Louis Vierne," translated for THE DIAPASON by Esther Jones Barrow and published monthly beginning with the issue of September, 1938. In bringing to a close the publication of this intensely interesting account of the life of one of France's greatest organists, with its many sidelights on the organ world of the last two generations, THE DIAPASON again acknowledges its debt, and that of its readers, to Mrs. Barrow, an organist of high standing and former pupil of Vierne. We reprint herewith the introduction to the series as written by Mrs. Barrow on the occasion of the publication of the first installment, which throws light on the considerations that moved her to undertake the task of translation.

In 1934 *Les Amis de L'Orgue*, an association in France which somewhat resembles our American Guild of Organists, began to publish in its Bulletin, which appears four times a year, the "Souvenirs of Louis Vierne." The *maitre* gave me these articles as they appeared. As time went on and they became increasingly interesting I wished that all of his American friends and admirers might enjoy and benefit by the wealth of information and anecdote contained in their somewhat rambling and reminiscent pages. I asked the *maitre* if I might translate them. He was delighted in that gentle, naive way of his, and gave me the numbers regularly thereafter, continuing, when I returned to this country, to send them to me here until the time of his death in June, 1937. The "Souvenirs" were not complete at that time.

I do not feel presumptuous in attempting thus to pass on to others what will already be familiar to those who were his pupils. He talked to me in long hours of cherished conversation, and I think that I have not misinterpreted him. He was a generous, devoted friend and eager to share with others his great love of music and his wealth of musical knowledge, as well as his richly human philosophy of art and living, which he expressed in his own colorful and pungent way, and which, incidentally, I have tried where possible to keep, although many expressive bits lose all their wit and meaning in translation.

It seemed natural and right that these articles should appear first in this country in THE DIAPASON, and I submit them as an offering in memory of a great musician and a great man.

I wish to express my indebtedness to M. and Mme. André Morize for their sympathetic and invaluable assistance.

ESTHER E. JONES.

By LOUIS VIERNE

(Translated by Esther Jones Barrow)  
Thirteenth Installment.

### CHAPTER XV.

At that time (1931) there occurred another intrigue which I cannot pass over in silence, since it had an effect on the organ at Notre Dame. In 1925 Mutin had given up the business and retired. Six years later the "super-concierger" (he was living in the apartment above that of the concierger) at the building on the Avenue du Maine was begged by his successors to take over the direction once more in the capacity of adviser. As his gift on a happy accession to the post he thought up the master stroke of bringing to his associates the contract for the restoration of the Notre Dame organ. Archiprêtre Delage, who could not bear the sight of him, was ill and had been forced to give up his service. The occasion was propitious and Mutin seized it by the hair. He went to the Beaux-Arts and succeeded in getting a committee together to consider the changes to be made in the organ in addition to the general overhauling.

Widor was the chairman of the committee, from which Mutin had taken pains to see that I was omitted. He had expressed a fierce hatred for me. At Neuchâtel in Switzerland at the time I played for the inauguration of the organ in the Catholic Church there he was called in as the expert to inspect the work and insulted me coarsely in the church building itself because I was not of his opinion regarding the smoothness of certain stops. To be sure that I should not be on the Notre Dame committee he argued that I could not be a judge since I was party to the affair—a transparent argument; anyone could see through it. He also made the most of the fact that

I wanted Gonzalez to do the work, which was also true. I consider Gonzalez as the foremost voicer of our time, and in my desire to see him do the rebuilding at Notre Dame I do not think that I was acting contrary to the best artistic interests of its organ. But there impartiality and Mutin had nothing in common. Avoiding discussion was not nearly so interesting to him as risking the criticism of a man who had been playing the organ for thirty-one years. I simply received a telegram from Widor informing me what had been decided, namely, the addition of a violoncello, 16 ft., in the pedal and the transfer of the swell from the fifth to the third manual. That was all! The cost was to be the sum that I mentioned.

Armed with that information I drew up a very detailed report which I sent to the Beaux-Arts to be sure that my successors should understand that I had no responsibility in the matter, and so that it might be clearly established that such stupidity had not gone unprotected. I had no illusions about the results of my act; I thought that my report would simply be put away in the files. But not at all. Paul Léon, director of the Beaux-Arts at the time, called me in. He excused himself, saying that he had believed me to be in accord with the committee and that if he had known the contrary to be the case he would never have authorized it to function.

### Invectives Hurlled by Mutin

That was on Feb. 14. The workmen were to start in on the 16th at 8 in the morning. At 7 Mutin received from the Beaux-Arts the order to postpone the work until further notice. The organ was rescued from the monstrous blunder which was about to be so brazenly perpetrated upon it. An eye-witness reported the scene to me, as well as the torrent of invectives which the "maitre" hurled at me, at the Beaux-Arts, and above all at the Eternal, Who could do nothing about it. The man's beautifully planned coup had failed and his immeasurable vanity received the gravest affront of which a man of that sort can conceive. The matter rested there until the first of September. In the meantime the "maitre" went to settle his account with the One Whose name he had so often mentioned in his earthly affairs.

On Wednesday then, Sept. 1, 1931, I received a visit from MM. Beuchet and Lauffray, the new directors of the Cavallé-Coll firm, which had become a closed corporation. Gonzalez, busy rebuilding the organ at Saint-Eustache, gave no sign of life. For that I was very sorry, because when I had learned of the amount of money available for the work at Notre Dame I had drawn up with him a plan which would have been far more practical than the one offered by his competitors. I did not feel that I could ignore the message from the Beaux-Arts asking me to come to an agreement with the new directors, who were ready to arrange with me about working out the minimum of the plan I had drawn up along lines contrary to those of the committee. I cannot help feeling sorry when I think that for the same price Gonzalez was offering to do everything that I wanted, plus the addition of free adjustable combination pistons to replace the present ones, which are really a great nuisance. Gonzalez's system can be applied to pneumatic action such as mine as well as to the electric type. With Cavallé-Coll, Inc., there was no possibility of getting that.

### Additions to Notre Dame Organ

Here, then, is what we finally decided after courteous discussion: 1. Addition to the pedal of a violoncello, 16 ft., and a bourdon, 8 ft., the latter to balance the subbasse, 16 ft. 2. Addition at my expense of a flute, 8 ft., to the great-choir and of a cymbale, 3 ranks, to the swell, the 15,000 francs I had deposited in the Crédit Lyonnais being used for this purpose. 3. Modification of the *plein jeu* in the choir by removing the 16-ft. partials, and replacement of the piccolo on this manual by a nasard. 4. Removal of the clavier, 4 ft., on the great, and its replacement by a soprano, 4 ft., to carry

up the bassons, 16 ft. and 8 ft. 5. Distribution of the manuals on the console in the following order: Great, choir, swell, solo (formerly bombarde) and great-choir. 6. Addition of a swell-to-pedal coupler, the two already there being from the great and the choir. 7. Addition of a swell-to-choir coupler, the instrument containing no manual couplers at all prior to this. 8. Addition of six pedal pistons commanding the pneumatic stop combinations, thus permitting double control over them. 9. Transfer of the swell-box to the center of the console and replacement of the old pedal lever with two notches with a modern rotating one. 10. Pneumatic extension of the reed stops to the pedal piston actuating the pedal reeds, this piston being different from the manual one in controlling only the lower five octaves.

We discussed these ten articles in a very friendly manner. Certain objections which the builders raised could be overcome only by means of a detailed inspection of the instrument and accordingly an appointment was made for Monday, Sept. 6, at 3 in the afternoon. After a number of trials and verifications of various points it was recognized that my plan was feasible in every way and it was only then that I gave my consent to the undertaking. Work was scheduled to begin on Tuesday, Sept. 7.

These gentlemen and I had brought to the organ loft several friends who wished to hear the organ for the last time before it was rebuilt. At that final performance I played for them various pieces by Bach, Franck and Widor, and improvised to some extent. We profited by the occasion to look at the motor of the blower installed in 1924 through the kindness of an English subscription. I expressed some doubt as to the sufficiency of wind when the new stops should be installed, but was told that when the leaks were closed up that would certainly compensate for the need of extra pressure.

Early in October M. Beuchet came to see me about the composition of the cymbale and we also settled in detail the scale of the *pleins jeux*, cymbales and furnishings on the great, choir and swell manuals. The cornets we decided not to touch, since old Cavallé had constructed them especially for the Notre Dame organ as regards both scale and number of ranks. It was agreed that I should inspect the work as soon as anything was ready to function.

### Other Disasters Come to Light

When they began to dismantle the instrument they discovered disasters of which the January committee had had no suspicion. The most serious was the destruction of the wind-trunks, which were all falling to pieces. Fifteen thousand francs would be needed to replace them all. I pointed out that the sum set aside for the earlier plan was manifestly out of all proportion to the work to be done. And, indeed, upon looking up the bargain previously made, there was found, under the heading "miscellaneous," 50,000 francs. Mutin was a real "go-getter." Without further remark I simply asked that the sum be transferred to the rebuilding fund and that was done at once.

About the first of December the mechanism began to function. I had a severe case of bronchitis, but went in spite of it to see how things were going. It was fortunate that I did, for they had stiffened everything. On the pretext of avoiding ciphers they had made the manuals unplayable, as well as the pedal. I had to have one octave on each keyboard regulated in my presence and required that the rest be done to exactly the same degree. "I'll take the responsibility for ciphers," I said to the chief mechanic, who had made objection. "I am the one who plays the organ and I will not consent to do it with that weight."

With the exception of a few details everything else was as I wished it. When enough stops had been put back on the windchests I came again to see them. Once more I had to battle to keep from having the pressure increased. The new nasard on the choir sounded like an open quint, the swell cymbale was twice too strong and the flute on the great-choir was white and shaky. I am a stubborn man, and I had made up my mind that

the early voicing should be respected in entirety and to tolerate nothing incompatible with it, even in the new stops. I stuck to that idea and saw it achieved. Those who heard the organ on the day it was inaugurated can bear witness to the perfection of the timbres. I assure you that it did not come about without a struggle.

### Pertinent Comment on Excesses

There prevails at the present time a tendency to push the organ unmercifully, confounding power with noise. Another also reigns which would substitute for the excesses of the nineteenth century those of the seventeenth. I will subscribe to these points of view when grand pianos have been done away with in favor of the clavichord and the violins in the orchestra replaced by ocarinas, when it is established once and for all that Beethoven, Weber, Schumann, Wagner and other geniuses were idiots, that Franck was an old fool and Widor an imbecile. As always, the truth, if there is any truth, lies in the happy medium. Art, to be really alive, must evolve. Let us not renounce any achievements of any era, but let us use them judiciously and disinterestedly, for the best good of art, without any preconceived system.

Do you not realize how fragile a system is, whether definitely accepted or no, which seems old at the end of a few years? Contrast to even the most ingenious innovators the two-hundred-years' enduring popularity of a Sebastian Bach, who cared about as much for systems as a fish does for an apple! You will see the difference provided you are neither a snob nor prejudiced. For the specifications of an organ one must assemble foundation stops, mixtures and reeds in well-balanced proportion. Upon an instrument reasonably drawn up one should be able to play all kinds of music. Those who are called upon to preside over the construction of new instruments must have taste and good judgment. Arbitrary preferences, strictly personal sympathies and antipathies have no place in the matter. Impulsiveness is a fine thing; reason is without doubt a finer. I shall believe that until it has been proved to me that it is more practical to walk with feet in the air and head down than in the normal position.

### Widor Plays at Inauguration

During the period of rebuilding Widor came often to the organ loft. His criticisms and approbation coincided with mine. He would improvise on the stops that were in place and it was extraordinary to see how the brain of that 88-year-old man was still fertile in musical ideas and ingenious developments. When the question of inauguration ceremonies came up I was in complete accord with Canon Favier, administrator at Notre Dame since the death of Archiprêtre Delage, that Widor should be invited to participate. He had inaugurated the instrument in 1868 with Guilman, Franck and the incumbent of the time. He accepted and we made out a program intended to demonstrate in a limited time the principal resources of the rejuvenated and augmented organ. Here is the program: Toccata and Fugue in D minor, Bach, which I was to play following the tradition that the incumbent open the session; Chorale, "Herzlich thut mich verlangen," Bach, to show off the solo trompettes on the swell; "Symphonie Gothique," played in entirety by its composer, Widor; "Cathédrales," from the fourth series of my "Pièces de Fantaisie"; Adagio from my Third Symphony; "Carillon de Westminster," the last number in the third suite of "Pièces de Fantaisie"; improvisation; sermon by Father Samson; benediction by the choir of Notre Dame. For the recessional I was to play the Toccata from Widor's Fifth Symphony.

The majority of those who were present at that ceremony must certainly remember it. I shall not go into detail; however, those who were in the organ loft were simply astounded watching Widor, at grips with an instrument he scarcely knew, play without the slightest slip that "Symphonie Gothique," which is perhaps his masterpiece and which harbors in every movement such snares in performance as give young organists



considerable trouble to unravel. I wish to say, too, that I have seldom heard at the inauguration of any organ a discourse of the quality of the one by Father Samson on that day. It proved that in him the man of God and the artist are combined.

#### Art of Organ in Service Playing

Ever since I had been at Notre Dame I had felt a great desire to see adopted there the custom of having the great organ play during low mass, as was the case in a number of other parishes both in Paris and in the provinces. It seemed to me that the art of the church organ had the same right to be laid before the people as the stained-glass window or church sculpture and architecture. To my mind that art was a form of prayer just as much as the others. I fought for that until 1931. In general the archbishops were not opposed to it, but they left the matter to the members of the chapter, who refused to permit such an innovation on the ground that "it had never been done before."

At length, however, the canons consented, and immediately I was besieged by the special publications which wanted my program every Sunday to present to the people. That I refused to give, as I felt that an artistic expression of that kind must remain without name, simply serving to enhance the office being celebrated at the altar. The organ is not intended to distract those attending a service, but should help them in their devotions. I cannot conceive of its role in the liturgy except as a tangible representation of the invisible Church. It is the material bond by which all churches unite their prayers with those of the church militant. That conception is worth a little more perhaps than the one which uses the organ as a stop-gap, a pretty toy to amuse the congregation. If one will give it a little thought he will see, since music is the only art capable of expressing what is impossible of being said in words, that it is marvelously suited to the inexpressible aspirations of the soul toward an infinite of which our senses cannot conceive with their narrow limits of perception and comprehension.

#### Converted Through the Music

In any case, I have been at the source of several conversions. Those who experienced them assured me that they had been brought to the Catholic ideal through the medium of music. Numberless are the letters which I have received from unknown correspondents declaring that hearing the organ at Notre Dame had brought them back to their faith and roused them from the indifference in which they had long been living. Others have told me that they found in it alleviation of sometimes cruel suffering. I confess being profoundly moved by these revelations. Quite recently, after an operation which almost cost me my life, I received marks of interest in the form of promises of prayers which made up for the indifference which I had at other times experienced. I know now that the effort I made to achieve what I set out to do in assuming the position at Notre Dame was not fruitless, even for myself. It also succeeded in restoring the reputation of the organ of the leading church in France. I could ask for nothing more.

#### Gives List of Substitutes

In closing this chapter I wish to give the names of my substitutes; I shall mention only dates and titles, without comment:

1900-1904, Alphonse Schmitt, first prize in organ at the Conservatoire, who had to resign when he was appointed choir director of Saint-Philippe-du-Roule. From

that time on I always had two, as experience showed it to be necessary.

1904-08, Émile Aviné, first prize in organ at the Conservatoire, and Abbé Leverageois, choir director of Saint-Thomas-d'Aquin.

1908-12, Émile Bourdon, second prize in organ at the Conservatoire and now organist of the cathedral in Monaco, and André Renoux, second prize in organ at the Conservatoire and organist of the Maison Blanche.

1912-14, Louis Andlauer, first prize in organ at the Conservatoire and organist of Saint-Éloi, and Gaston Choissel, successor to my uncle Charles Colin as organist of Saint-Denis-du-Saint-Sacrement.

1914-23, Marcel Dupré, first prize in organ and fugue at the Conservatoire, Grand Prix de Rome, now professor of organ at the Conservatoire and organist of Saint-Sulpice, officer of the Legion of Honor.

1924-25, Pierre Auvray, first prize in organ at the Conservatoire and organist of Saint-Léon in Le Havre.

1923-30, L. de Saint-Martin, organist of Notre-Dame-des-Blancs-Manteaux.

1929-31, Maurice Durufle, first prizes in organ, harmony, fugue, piano accompaniment and composition at the Conservatoire, Grand Prix for excellence of performance and improvisation from the Amis de l'Orgue, Grand Prix in composition from the same society, Georges Blumenthal prize, organist of Saint-Ftienne-du-Mont.

1931 to the present, L. de Saint-Martin. Aside from my substitutes I have from time to time had my best French and foreign pupils play. I did that in order to afford them the unique artistic experience which results from handling such an instrument in the incomparable frame which surrounds it. But I had to be present to help them with the stop manipulation peculiar to that organ. I have had the joy of hearing it from the nave only when played by my pupil and excellent friend Joseph Bonnet, the eminent organist of Saint-Eustache, whose reputation is worldwide. Being accustomed in his traveling to the difficulties inherent in constantly changing instruments, he could manage by himself, and I was able to judge of the splendor of that organ played so dependably by that great artist, whereas the times that I had heard it before played by my predecessor I could feel but vaguely the richness of tone it contained. Maurice Sergent, organist of Saint-Louis-en-l'Île, a pupil of mine who died recently, played for me under the same conditions the Finale of my First Symphony the first time I heard it.

#### Recalls the Visit of Gigout

Finally, among the memories of various colleagues who have visited me or played with me at weddings or funeral ceremonies, I recall especially "Little Father Gigout," who came to share the organ with me at the wedding of my friends, the Plichons, who met and became engaged in my organ loft. That was in 1905. Gigout was the organ teacher of the bridegroom and I of the young bride. Gigout, who had been one of my judges at both the Conservatoire and Notre Dame, appeared somewhat disturbed at the sight of the console with its multiplicity of stops and combination pedals. I reassured him, saying that he would have nothing to do but play. At the first chord of his "Grand Choeur Dialogué," which he played for the first recessional, he threw me a look of unequivocal eloquence and turned pale. It was not fright, but emotion.

"This is the first time that I have played that piece under such conditions,"

he said to me; "there is nothing more to be desired. What brilliancy! And especially how wonderful the bass is! It will seem thin to me everywhere else after this."

I shall not say anything about the two recitals given in recent years for the Amis de l'Orgue. The majority of the audience probably remembers them. The last time I experienced both surprise and joy. The surprise was the very successful indirect lighting of the vaulting above the choir. The joy was in the matchless interpretation of my Sixth Symphony, played in its entirety by Maurice Durufle. It was absolutely perfect, and I was deeply moved.

#### It Was His Last Performance

For the last time I shall experience the same joy when, on June 2, 1937, I shall have this chosen audience to appreciate my instrument played with the collaboration of my pupil and friend, Maurice Durufle. I say "the last time" advisedly\*, for in authorizing that gathering the administrator of Notre Dame informed the Amis de l'Orgue that henceforth they could not expect a similar favor.

Here closes the chapter of my reminiscences as organist of Notre Dame. The splendid instrument whose happy title I have held for thirty-seven years has played a preponderant role in my artistic and intellectual life. In its shadow I wrote what I have written and formulated for myself the aesthetics of a "cathedral organist," working to adapt myself to its majestic sound, to the grand frame of the basilica, to the great religious and national memorials connected with it. To the high mission which was entrusted to me I have brought, for want of anything better, all the fidelity and sincerity of my heart as an artist and a believer.

\*In a real sense it was "the last time," for it was at that performance that Vierne collapsed at the keyboard and died.—Tr.

#### HOWARD L. RALSTON TAKES DIRECTORSHIP AT COLLEGE

Howard L. Ralston has been appointed director of music at Washington and Jefferson College, Washington, Pa. The new appointment involves direction of all musical activities at the college, supervision of musical organizations, teaching of two courses and direction of the glee club and of the music of the College Church. This College Church is an interesting experiment and one which has aroused interest in educational circles throughout the country. It is organized according to the Presbyterian system, with session, trustees, deacons and organists appointed from the student body. Only the pastor and the choirmaster are appointed by the college. The plan is in its fourth year.

Mr. Ralston's work at the Second Presbyterian Church will continue as before, as will his work as instructor in organ, harmony and counterpoint at Washington Seminary School of Music. He has been at his church since 1930 as organist and

#### MISS VIOLA LANG



VIOLA LANG, a member of the faculty of the Guilman Organ School, will play a program of organ works by Guilman in honor of the fortieth anniversary of the school at the Temple of Religion, New York world's fair, Friday, Sept. 22, at 7:30 p. m. Her program will include the First Symphony and movements from the Fifth, Sixth, Seventh and Eighth Sonatas.

choirmaster and the church authorities make it possible to carry on a large musical program. Much of the cost has been underwritten by Mrs. Frances Ashbrook of Los Angeles, a member of the congregation, who presented the Skinner organ in 1930 when the new church was built.

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Northern Ohio—Laura Louise Bender, F.A.G.O.

Oklahoma—Marie M. Hine, A.A.G.O.  
Oklahoma City—Edward A. Flinn.  
Oregon—Mrs. Winifred Worrell.  
Pasadena—V. Gray Farrow, A.A.G.O.  
Pennsylvania—Newell Robinson, F.A.G.O.  
Rhode Island—Frank Pritchard.  
Rochester—  
Rocky Mountain—Clarence Sharp.  
Sacramento—Mrs. Zue G. Pease.  
San Diego—Edward Borgens.  
San Jose—Richard Stanley.  
South Carolina—Dwight Steere, A.A.G.O.  
South Shore—Mrs. P. F. Robert.  
Southern Arizona—John M. McBride.  
Southern Ohio—Wayne Fisher, A.A.G.O.  
Staten Island—  
Tennessee—Arthur Hays.  
Texas—Mrs. Frank Frye.  
Tri-City—Wilbur E. Swanson.  
Union-Exeter—Miss Roberta Bitgood, F.A.G.O.  
Utah—A. A. Selander.  
Vermont-New Hampshire—Mrs. C. A. Shuffelt.  
Virginia—  
Western Iowa—Bertha Kleckner.  
Western Michigan—Emory L. Gallup.  
Western Pennsylvania—Elizabeth Snyder.

Western Washington—Walter A. Eichinger.  
Wilkes-Barre—Edwin D. Clark.  
Wisconsin—Mrs. Gertrude Loos-Barr.  
York—Mrs. Edythe Warchem.

**REGENTS OF SUB-CHAPTERS**

Bangor Branch of Maine—Herbert T. Hobbs.  
DePaw Branch of Indiana—Marion Sellers.  
Jacksonville Branch of Florida—  
Lockport Branch of Buffalo—Harland W. D. Smith.  
Niagara Falls Branch of Buffalo—Robert W. Stirling.  
Orlando Branch of Florida—Herman P. Siewert, F.A.G.O.  
Petersburg Branch of Virginia—Howard Freas.  
St. Petersburg Branch of Florida—  
Southwest Branch of Oklahoma City—  
Tallahassee Branch of Florida—Margaret W. Dow, F.A.G.O.  
Tampa Branch of Florida—Mrs. Nella Wells Durand.  
Toledo Branch of Northern Ohio—Mrs. Ethel K. Arndt.  
Youngstown Branch of Northern Ohio—Mrs. Laura B. Hornberger.

## NEWS OF A. G. O. CHAPTERS

**News from Harrisburg.**

The Harrisburg Chapter was entertained at the home of the new dean, Arnold S. Bowman, Aug. 14. The guest of honor was Alfred Ashburn, organist of the First Baptist Church at Altoona, Pa. Mr. Ashburn recently transferred his membership from Philadelphia to the Harrisburg Chapter.

Of great interest to the organists was the announcement by Mr. Bowman of his appointment as organist and choirmaster of the Broadway Methodist Church, Camden, N. J. He will begin his work there Sept. 1 on a three-manual Hall organ. He will direct a mixed chorus of forty-five voices, a male chorus of thirty voices and a women's chorus of thirty voices. For the last eight years he has served in a similar position at the First Church of God, New Cumberland, Pa. He is choir director of the Church of God at Highspire, Pa., and also is a teacher of piano and organ.

A motion was made and carried that Mr. Bowman retain his deanship for the year, as he will be in Harrisburg most of the time to continue his teaching and directing of the choir at Highspire. This, however, will be acted upon further at a more formal business meeting.

The chapter held its annual picnic Aug. 19 near the home of Mrs. Charles Swartz of Colonial Park. In the evening the group gathered in the music-room at the Swartz home for impromptu organ solos by members.

SARA K. SPOTTS, Registrar.

**Central New Jersey.**

Members of the Central New Jersey Chapter are looking forward to their first fall meeting, which will be held Oct. 2 at the home of Dr. and Mrs. William Harman, Trenton, N. J. The Harmans have an organ in their beautiful home. At this meeting Edward Riggs, treasurer of the chapter, who was representative at the national convention in Philadelphia, will give his impressions of the convention.

ELLA M. LEQUEAR, Secretary.

**THEODORE SCHAEFER**

### THEODORE SCHAEFER GOES TO CHURCH IN WASHINGTON

Theodore C. Schaefer, who has been organist and director at the Memorial Methodist Church in White Plains, N. Y., for the last two years, has been appointed organist and director of music at the Covenant First Presbyterian Church in Washington, D. C., effective Sept. 1. He will direct a quartet and senior, intermediate and junior choirs. The organ is a new four-manual Möller. Mr. Schaefer and his wife will continue to live in New York and he will commute to Washington on week-ends.

Before going to White Plains Mr. Schaefer was at the First Congregational Church of Mansfield, Ohio. At White Plains the minister is the Rev. Philip S. Watters, president of the Hymn Society of America.

Theodore Schaefer was born at Galion, Ohio, in 1910. He studied piano with Bessie Todd and then became interested in the organ through his sister, Mrs. R. M. Pounder, now organist of Peace Lutheran Church in Galion. This was followed by study at Ohio Wesleyan Uni-

versity, at Fontainebleau and under Arthur Poister and Dr. Palmer Christian. Last fall he received his master of sacred music degree from Union Theological Seminary, where he studied under Dr. Clarence Dickinson.

In 1937 Mr. Schaefer married Miss Marjorie Miller Dieterich of Columbus, Ohio. Mrs. Schaefer is on the editorial staff of *The Readers' Digest*.

### ORGAN'S "INSIDES" ON VIEW AT CANADIAN EXHIBITION

So that the public may look into the "insides" of the organ and through acquaintance with its interesting mechanics may become more interested in its music, one firm of Canadian organ builders for several years has made an exhibit at the Canadian National Exhibition. The Franklin Legge Organ Company of Toronto thus has introduced thousands of people to the workings of the organ.

The organ which is being used this year is a two-manual, being built for the Church of Our Lady of Help, Wallaceburg, Ont., under the supervision of Dr. Healey Willan. Programs are played through the day and evening.

**LAUREN B. SYKES, A.A.G.O.**

LAUREN B. SYKES, A.A.G.O., AND HIS choir from the Hinson Memorial Baptist Church of Portland, Ore., have returned from a tour that took them to the San Francisco fair. The schedule for the trip included two organ and choir concerts, three straight choral programs, two organ recitals and a church service. The choir made a fine impression along the way and all the members enjoyed themselves thoroughly. In his organ recitals on the tour Mr. Sykes played these selections: "Jesu, Joy of Man's Desiring," Bach-Grace; Prelude and Fugue in D major, Bach; "The Fifers," d'Andrieu-Edmundson; Finale (Six Pieces), Franck; Pastoral, Second Symphony, Widor; "Sportive Fauns," d'Antalfy; Toccata on "Ave Maris Stella," Dupré; "Carillon de Westminster," Vierne; Intermezzo, Verrees; "Sunset on the Olympics," John I. Smith; "Liebestraum" No. 3, Liszt; First and Second Concert Pedal Studies, Yon.

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## Curacao Organ Built in 1771 Was Booty of Privateer in War

[The following interesting account of the discovery of an ancient organ still in use in the Dutch West Indies, and its history since it was taken by a privateer from a boat bound for Cuba, has been sent to THE DIAPASON by the organist and choir-master of Emmanuel Church, Baltimore, who found it in his summer travels.]

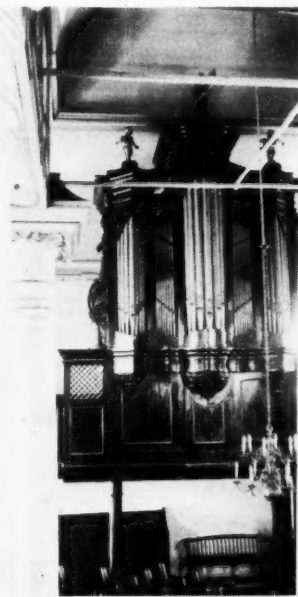
By FREDERICK ERICKSON

Willemstad, D. W. I., July 17, 1939.—This morning the freighter on which I am vacationing put in at Curaçao, the largest of the five islands forming the Dutch West Indies, and here I discovered an organ built in 1771, rebuilt in 1879, which still plays tunes every Sunday.

Some forty miles off the coast of Venezuela the coral island of Curaçao, thirty miles long and six miles across at the widest point, pushes its flat surface above the waves and forms one of the finest—and therefore one of the busiest—harbors in the world. A cross-road of the nations, ships from every country continually arrive and depart, or line the wharves, loading and unloading all manner of cargo. Around the harbor nestles the tranquil Dutch spotless-town of Willemstad, a colorful bit of seventeenth century Holland transported to the tropics. The organ stands in the one Protestant church, built in 1769, formerly the official Dutch Reformed, but now broadened to serve the members of all Protestant denominations in the colony. My attention was first drawn to the organ by a paragraph in a booklet entitled "A Brief Sketch of Curaçao," by C. Conn, who writes as follows:

"The church possesses a fine organ, which has the interest of a historical incident. It was intended for the cathedral of Havana, Cuba, but on its way thither, during a war between Cuba and Spain, it was captured by a privateer and sold for a Catholic church here (Willemstad). As it proved too large to fit the

### HISTORIC ORGAN IN CURACAO



above-mentioned building, it was bought over for the Protestant church."

Mr. Conn's rather vague but romantic account (I have given it word for word) aroused my curiosity and I made bold to call at the church, where I was courteously received in the school room by the pastor, the Rev. E. W. Eldermans, a scholarly old gentleman of slender build and delicate features, whose manifold duties include membership in several government commissions as well as those of schoolmaster, organ tuner and repair man, in addition to his work as pastor of a floating congregation of some 5,500 souls. Since there was no one else to do the work, he has with his own hands in-

stalled an electric blower for the organ, which works smoothly and silently.

The specifications for the original organ were drawn in 1771 by the sexton of the church, Minheer Hendrik van Hulst, who served also as organist. Over a hundred years later the organ was rebuilt by the firm of Leichel, Doesburg, Holland. The case and some of the pipes of the original organ were retained. The dedication of the rebuilt organ took place in May, 1879. During the last sixty years the pedal section and some of the manual stops have fallen into disuse and the knobs have been removed and the holes blocked up. Pastor Eldermans himself removed the trumpet not long ago. "It was simply too awful," he said.

The stops still in use today are as follows:

#### GROOSWERK.

Bourdon, 16 ft.  
Prestant, 8 ft. (one of the stops of the old organ).  
Holpijp, 8 ft.  
Viol di Gamba, 8 ft.  
Octaaf, 4 ft.  
Fluit, 4 ft.  
Quint, 2 3/4 ft.  
Octaaf, 2 ft.

#### POSITIE.

Lieflijk Gedackt, 8 ft.  
Fluit Travers, 8 ft.  
Viola, 4 ft.  
Gemshorn, 2 ft.

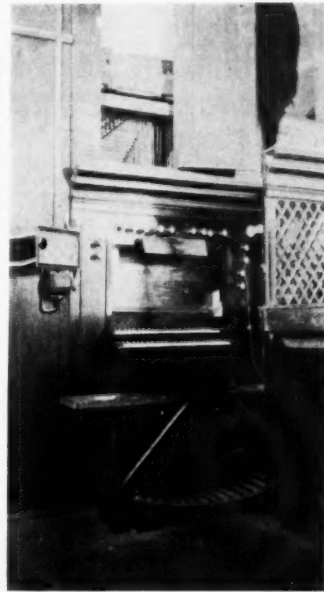
#### MECHANICAL.

Manuaal Coppel.  
Ventiel. (This, it was explained, was to let the air out of the bellows.)

The soft stops have a peculiarly beautiful quality, and while the mutation tends to scream rather fearsomely, the full organ is very satisfactory.

As in all the islands of the West Indies, one hears a babel of languages and Pastor Eldermans ministers to a polyglot congregation, speaking principally Dutch, Spanish and Portuguese, with a smattering of French and English and, of course, the patois peculiar to the Dutch West Indies called "Papiamento," which everybody knows. Papiamento is a fearful conglomeration of all the languages named, with a bit of African thrown in for good measure. Returning to Mr. Conn's booklet of amazing information, we find the following comment:

### OLD CONSOLE IN CURACAO



"A peculiar feature of the patois is that the words in the above-named languages from which it is derived must be very much maimed and crippled—the Portuguese element excepted—otherwise it is not Papiamento; so that a grammar of the language could begin like this: Q.—What must be done to speak Papiamento well? A.—Care must be taken to make a grievous assault on the Dutch and Spanish elements of the vernacular, murdering the words with a vengeance; the lower jaw must be dropped to impart a certain lazy expression to the tone; an occasional gesture with the hands gives zest to the whole, and is indispensable to pithy phrases."

### GRAY-NOVELLO

## NEW FALL PUBLICATIONS

### CHRISTMAS ANTHEMS

(For S.A.T.B. unless otherwise noted)

"Gabriel Straight from Heaven" - arr. Alfred Whitehead  
"O Come Little Children" - Schulz-Marryott  
"In Bethlehem" - H. H. Bancroft  
"The Angels Sang a Gloria" - W. L. Curry  
"Rejoice and Be Merry" - Claude Means  
"Christmas Bringeth Jesus" - L. Camilieri  
"Madonna's Lullaby" - Walter Howe  
"Carol of the Seraphs" (S.S.A.) - C. O. Banks  
"The Presentation" (S.S.A.A.) - G. K. Sanford

### GENERAL ANTHEMS

(For S.A.T.B. unless otherwise noted)

"Saviour Like a Shepherd" - Gluck, arr. Holler  
"We Adore Thee" - Palestrina, arr. Holler  
"He That Dwelleth" - Mark Andrews  
"Jesus, the Very Thought" - W. Y. Webbe  
"O Love Divine" - Van Denman Thompson  
"Psalm 100" - Arthur Egerton  
"Let Hearts Awaken" - Joseph W. Clokey  
"Up Hill" - Charles H. Doersam  
"Wisdom Crieth Without" (Unison) - Philip James

### JUNIOR CHOIR

"Jesus Calls Us" (S.A.) - Mozart, arr. Holler  
"Our Shepherd" (Unison) - John Holler  
"How Lovely Are Thy Dwellings" (S.S.) - Eric H. Thiman  
"God Made Us All" (S.S.) - George Dyson  
"A Child's Prayer" (Unison) - Leslie Woodgate

### ORGAN SOLOS

Devotion - Mark Andrews  
March of the Wisemen - Harvey Gaul, arr. Black  
Noel - D'Aquin, arr. Watters  
Two Bach Airs - J. S. Bach, arr. E. A. Kraft  
1. "Come, Kindly Death"  
2. "When Thou Art Near"  
Sarabande - Schenck, arr. Whipple  
Reverie—Improvisation - R. L. Bedell  
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A Monthly News-Magazine Devoted to the  
Organ and to Organists.

Official Journal of the American Guild of  
Organists and of the Canadian College  
of Organists. Official Organ of the  
Hymn Society.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball  
Building, Wabash avenue and Jackson  
boulevard, Chicago. Telephone: Harri-  
son 3149.

Subscription price, \$1.50 a year, in ad-  
vance. Single copies, 15 cents. Foreign  
subscriptions must be paid in United  
States funds or the equivalent thereof.

Advertising rates on application.

Items for publication should reach the  
office of publication not later than the  
20th of the month to assure insertion in  
the issue for the following month.

CHICAGO, SEPTEMBER 1, 1939

## THE RECORD OF DURHAM, N. C.

Within the last twelve months Durham, N. C., churches have acquired seven new organs. This is a real distinction for a city of only a little over 50,000 population. The fact is brought to the world's attention through the *Durham Herald*, which takes justifiable pride in the evidence of interest in music and financial stability afforded by the figures. Here is proof also of the improved conditions in the South. The seven new instruments are an addition to what the city already possessed, including the large four-manual Aeolian organ at Duke University.

A city may well boast of its new industrial establishments, of new roads, of gains in business activity; but one of the most encouraging indications of the firm foundation on which our civilization rests is offered when culture and religion share the prosperity of a state or city. The things of the spirit are not neglected in Durham. And no doubt there are many other places which have realized to the same extent that man doth not live by bread alone.

## IT'S THE SAME IN ENGLAND

Those of us who may have become convinced that American organists and composers are the only prophets in our world who receive honor neither in their own country nor in any other commensurate with their merits should read an article in *Musical Opinion* by Herbert Whiteley entitled "Britain for the British." Mr. Whiteley's lament is provoked by the statement of a "musical knight" to an audience of school children that the English had treated Handel badly and out of remorse had buried him in Westminster Abbey. Mr. Whiteley answers this by showing how well the English treated Handel, saying that Queen Anne granted him a life pension of £200, which later George I. doubled, and that he drew two pensions for the rest of his life. He adds:

Apart from the two handsome pensions, he did very well for himself, though, of course, he deserved his good luck. \* \* \* Immediately on his arrival free hospitality was offered and later a suite of rooms, and everything else he needed, was found for him in Burlington House in Piccadilly; then for several years he was a guest of James Bridges, Duke of Chandos, at Canons Park, his remuneration whilst there being as much as £1,000 for a single piece. Leaving Edgware, £1,000 was raised for him at a concert, and at Oxford similar entertainments provided a profit of £4,000. That was not the end of the story, for capital amounting to £50,000 was raised for him to run opera in the Haymarket, and every penny of it was lost. There was also a loss of £10,000 at Covent Garden, followed by two bankruptcies. But the London public, which previously had supported him so bountifully, now enabled him to pay his creditors in full to the tune of £30,000. Where the bad treatment comes in, it is difficult to discover.

The writer goes on to tell by way of contrast how badly Bach was treated in his country, not even a stone marking his grave for fifty years, while "his wife

died in the poorhouse." Some more history is recounted in these words:

Haydn had been enjoying a salary of about £80 a year at the time of his first visit to England, but he took back with him over £1,200. "Germany took no notice of me until England made me famous." That's what Haydn said. Mozart all his life regarded England and Englishmen with affection. \* \* \* Mozart wished, when before his death Vienna neglected him, that he had remained in England. His letter to the Emperor of Austria appealing for assistance remained unanswered and his body was laid in a grave now unknown. Beethoven never tired of expressing his gratitude to the English. \* \* \* On his deathbed £100 reached him from London; the Germans had neglected to help.

Reverting to Handel Mr. Whiteley accuses him of lack of reciprocity in that he did not engage English singers for many years and says that "Handel's band was composed almost entirely of foreigners; hence the comment from a provincial city that 'Handel's been here with his lousy troop of foreign fiddlers.'" Reactions and the language of the day evidently were the same as now.

That our English writer is all worked up about what he calls slanders is further indicated by the following sally:

Suppose, for example, that Zambos Spitz were to arrive next week from Timbuctoo with his desert choir and band of jews-harpists. He would be met at Victoria station with a contract made ready for him to sign to appear at some place or other and within a few days the BBC would, to satisfy public taste, broadcast the performance "by permission" of somebody or other. If Zambos should have brought with him a screeching soprano who in two or three weeks had learned sufficient night-club English to yell "Yew made me luv yer, oi didn't wanna dewwit," or better still, if Zambos had brought a tenor who could hold out *molto forza* something between a G sharp and top A for as long as Big Ben takes to strike six, his fortune would be made.

Evidently English musicians feel very much as do American musicians if Mr. Whiteley correctly voices their feelings, for he closes with this sentence, which could just as well have been uttered by any writer or speaker in the United States in describing the situation here: "The public does not know the truth, which is that if two men of equal merit in music make an appeal of any kind, preference almost always goes to the foreigner."

## LUTHERAN CLAIM TO BACH

As its founder was a man to whom music was indeed the handmaid of religion, the great Lutheran denomination possesses a heritage and tradition that have always made it a musical church. In its faithful adherence to all that Martin Luther taught this church has never neglected music in its services. It is significant that the issue of *The Lutheran Witness* of July 11, marking the twenty-fifth anniversary of Dr. Theodore Graebner and Dr. Martin S. Sommer as its editors, should be devoted to church music. This publication, official organ of the Synod of Missouri and Other States, adorns the issue in question with the picture of Johann Sebastian Bach as its frontispiece. In addition to the anniversary congratulations there are special articles on "Bach—a Symbol-Light of Christian Faith and Music," by Andrew Wendelein of Chicago; "Rejoice in the Lord," by P. L. Dannenfeldt; "A New Day for Church Music," by Walter A. Buszin, and "What Does Your Church's Music Mean to You?", by Stanley O. Weiss. The leading editorials are on "Musical Credits and Debits," "Sunday-School Music" and "The Popular Songs."

Emphasis in the articles and editorials is placed on the claims of the Lutheran Church to Bach and his greatness is attributed to his simple Christian faith. In appraising the credits and debits of the Lutheran Church in its relation to church music Dr. Graebner speaks of the fine choral organizations and the contribution they have made to good music, as attested by newspaper critics, and adds: "Next, the organ. No church, so much we can say, surpasses the Lutheran Church in its uniformly high quality of organ music as part of the religious serv-

ice. And we have half a dozen men who rank among the best in America. The homeland of Bach acclaims Edward Rechin a truly great Bach interpreter. We are not speaking of our congregational singing in this connection—except to say that it is the envy of other Protestant bodies. The subject is too great for a brief editorial."

In describing Bach as "the church's most illustrious and gifted musical son" Mr. Wendelein says:

Countless volumes and articles have been written about Bach, the musician and composer. In altogether too rare instances has Christianity, particularly the Lutheran Church, been given the highest evaluation concerning the life purpose and labors of that person whose magnificent genius and art rest solely upon the Word of God. The world knows little, if anything at all, about Bach's devout Christian faith or at least passes over it as an insignificant gesture. In the biography of the master much has been left out or has barely been mentioned that would picture to us as it should be done his God-controlled life, which gave rise to the tremendous output of his genius.

In cherishing the never-failing inspiration of its founder, Luther, and of its musical son, Bach, the Lutheran Church is rendering a service to Christianity that offsets the uninspired and tawdry that in every generation has managed to creep into some of our church music.

## THE ORGAN ON GOLF COURSE

When one has nothing else to do in the vacation days he can always put his brain to work and discover a new use for the organ. All it takes is a little searching and looking about. The latest field for our instrument has been found in Austin, at the western extremity of Chicago. Says a community publication: "Outdoor organ music is definitely popular with the American public. No other conclusion could explain the huge crowd that greeted the introduction of this form of entertainment at the Harlem-North golf practice course last weekend." We go on to find that at the console is Elmer ("Happy") Johnson—as if not every organist were happy, especially if he is privileged to play for the golfers. He plays every day except Sunday and Monday and "in as far as possible requests are granted from a thousand varied pieces in the artist's repertoire." No doubt by this time all of the works of Johann Sebastian Bach have been played at least once in an effort to improve the game of the aspirants for proficiency on the links. Best of all is that part of the story which shows that a vote was taken among the customers of the driving course and archery range and that 991 voted for and only 3 against the continuation of the organ music.

If we cannot reach them in church we can do it on the greens and fairways. The next thing some of the clergy will steal the idea and we shall have sermons at the golf clubs for those who are too busy with their pleasures to go to church on Sunday. As usual, the organ leads the way.

## Opposes Extremes in Tonal Trend.

Louisville, Ky., July 29, 1939.—Dear Mr. Gruenstein: In the July issue of *THE DIAPASON* you gave a very interesting account of the events at the Guild convention in Philadelphia, which it was my privilege to attend. The statement that I made at the organ builders' conference, however, seems to have been cut to the extent of somewhat changing the meaning, and I am wondering if you would be good enough to put in the full statement so as to indicate just where we stand relative to tonal trends.

My full statement is as follows: "There is a swing of the pendulum every fifteen years or so from one extreme of tonal design to the other. This being the case, we feel it unwise to carry any tonal trend to extreme for the reason that such trend would be out of date at the next swing of the tonal pendulum. While we very strongly advocate clear, transparent ensemble, we do not believe in going to either extreme."

I was interested to learn that so many organists and several of the organ builders told me after the meeting, which was so ably conducted by Mr. Barnes, that

## Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Sept. 1, 1914—

Samuel B. Whitney, one of the most eminent of American organists, died Aug. 3 at Brattleboro, Vt. He was born in 1842 and was organist of the Church of the Advent in Boston from 1871 until 1908, and thereafter organist emeritus.

The National Association of Organists held its seventh annual convention at Ocean Grove, N. J., Aug. 5 to 12. Arthur Scott Brook was elected president, Dr. J. Christopher Marks vice-president, Walter N. Waters secretary and George Henry Day treasurer.

Gordon B. Nevin's "Will-o'-the-Wisp" had just been published by the Clayton F. Summy Company and was reviewed in *THE DIAPASON*.

The list of new fellows and associates of the A.G.O. was announced by Chairman Warren R. Hedden of the examination committee. Among the fellows were Charles Henry Doersam of Scranton, Pa., and among the associates Pauline Voorhees, Elmer A. Tidmarsh, E. Stanley Seder, Homer P. Whitford and W. W. Carruth.

TEN YEARS AGO, ACCORDING TO THE issue of Sept. 1, 1929—

Henry Pilcher's Sons won the contract for the construction of a four-manual for the new edifice of the First Baptist Church of Atlanta, Ga.

The Austin Organ Company was commissioned to make extensive additions to the organ in St. Matthew's Lutheran Church at Hanover, Pa. With these additions the instrument has a total of more than 7,600 pipes and 180 speaking stops, making it the largest church organ in the United States.

Other large four-manuals the specifications of which were presented were a Kigen for the First Presbyterian Church of Kalamazoo, Mich., and a Skinner for the Westminster Presbyterian Church of Steubenville, Ohio.

The four-manual organ in the Chicago Stadium, built by the Maxcy-Barton Company, was heard at a pre-dedication concert Aug. 1 in the building which seats 20,000 people and which is the scene of national conventions and great athletic events.

Leo Mutter, dean of Chicago organists, who had been at Holy Family Catholic Church forty years, died Aug. 4.

they were very sympathetic to this attitude. Very sincerely yours,

W. E. PILCHER,

Vice-president, Henry Pilcher's Sons, Inc.

## SUMMER SCHOOL FOR CHOIR INNOVATION BY A. F. ROBINSON

An innovation in the style of choir training was introduced at Trinity Church, Potsdam, N. Y., Aug. 8 with the opening of a summer choir school under the direction of Albert F. Robinson, organist and choirmaster. The body of the school was made up of the regular members of the Trinity Church choir and a schedule of daily classes from 9 a. m. until noon was carried out for two weeks. Mr. Robinson was assisted by Gilbert Macfarlane, organist and choirmaster at Trinity Church, Watertown, N. Y., and J. William Jones, organist and choirmaster at the Cathedral of All Saints, Albany. Both of these men brought phonograph recordings of their choirs, and these were used in the daily classes as examples. The subjects included in the course of study were: Worship, vocal training, plainsong and new hymns and anthems. The choir was divided into various groups for the vocal training period, with special attention to the boy sopranos by both Messrs. Macfarlane and Jones. Roger Hannahs assisted in training the men. Some of the new music which was studied includes: "Of the Glorious Body Telling," Vittoria; "Therefore We before Him Bending," Pearsall; "Richard de Castre's Prayer to Jesus," Sir R. R. Terry; "Thee We Adore," Candlyn; "My Soul Praise the Lord," Vaughan Williams, and "Missa Salve Regina," Titcomb.



## THE FREE LANCE

By HAMILTON C. MACDOUGALL.  
Mus. D. (Brown University), A. G. O.,  
A. R. C. O., Professor Emeritus,  
Wellesley College

No man can sing true at first sight  
Unless he Names his Notes aright;  
Which soon is learnt if that your Mi  
You know indeed where ere it be.  
—J. Playford's Psalter, 1677.

What next? What next in international politics? What next in United States politics? What is there new in church anthems, cantatas for Christmas, Lent or Easter? Are we in a rut? How can we get out of it? What next?

A paragraph in an English organist's quarterly journal interested me in a study of organists' and church musicians' salaries. I take three advertisements from *The Church Times*—Bangor Cathedral wants an alto (male alto is no doubt meant) and will pay \$250. A London vicar will pay \$100 a year for a tenor, the service being part plainsong. A third church (probably Nonconformist) will pay \$80 for a soprano and \$100 for a tenor; two services a week, rehearsals Fridays. When I was studying with E. H. Turpin in 1883 his salary as organist at St. George's, Bloomsbury, was \$250. These are fairly representative salaries as conditions are in England, I imagine.

The seedsman's catalogue and the catalogue of Sir Henry Wood's promenade concerts for 1939-1940 appear simultaneously. I turn with some eagerness to see what share organists are to have in the concerts. Berkeley Mason is soloist in the Bach Sinfonia for Organ and Orchestra, Church Cantata No. 9; G. Thalben-Ball is soloist in Handel's Concerto No. 10 in D minor, set 2, No. 4; G. D. Cunningham (Birmingham) is soloist in Handel's Concerto No. 11, in G minor, set 2, No. 5; Harold Darke (London), who had a short tour in the United States and Canada something more than a year ago, is soloist in Handel's B flat Concerto, set 1, No. 2. It is true the number of effective concertos for organ and orchestra is small, but it must be the British conservatism that is responsible for continual use year by year of the same old Handel works in the admirable Promenade concerts.

Richard Capel, the distinguished music critic of *The Telegraph*, July 8, praises Gerald Abraham's "This Modern Stuff" (Duckworth). Abraham writes that "modern music is that music, whether written yesterday or thirty years ago, that puzzles the ordinary intelligent but untrained listener and the conservative professional musician, and strikes them as being deliberately and uselessly ugly." But Abraham is discouraging when he says: "If you decide to take up Spanish as a hobby and are not prepared to tackle the difficulty of the modern musical idiom in the same spirit that you would tackle the learning of Spanish, you must resign yourself to the fact that modern music is not for you." Oh! dear me!

It is some time since I have had the opportunity of looking over the Vassar College chapel programs. The book of service lists for 1938-1939 has about 175 pages, with notes on the music for every service, written by E. Harold Geer, director of chapel music and college organist. The choir numbers 104. Lists of organ and choir music arranged under composers' names add to the value of the book. It is interesting to see what an experienced and accomplished musician considers to be the proper sort of music to which college students are to listen and which they are to perform during the one to four years of academic life. The record contains the order of graduation and the program of the Vassar New York Town Hall concert.

What interests me quite as much as anything else in the service lists is the Baccalaureate Hymn and Tune harmonized with the skill of a well-versed musician, and written by one of the graduates. The selection of music is wise and covers a wide range, particularly as regards German, English and French composers. I wish that Professor Geer could see his way clear to in-

clude more compositions by American composers; the present list includes only three—Candlyn, Horatio Parker and Sowerby—a very good lot, I must admit.

Stravinsky is expected to give a course of lectures at Harvard University the coming season. I would like to know what his political ideology is: Is he a conservative, a liberal, a progressive-liberal, or what not? Dr. Turpin used to say that musicians who were modern in their musical outlook belonged to the conservatives in politics. It would indeed be difficult to think of Stravinsky as conservative in politics, unless he has large financial interests.

And here's another ticklish matter; does a certain type of modernism imply an uncongenial attitude toward all other types? For example, would a B—k think a H—th was on the wrong tack? Would S—ky thumb his nose (figuratively speaking) at both of them? An alarming possibility.

I'll continue as I began. What next? The next things are to look over the choir library, to repair torn or damaged copies, to get an absolutely clear idea what you sang last season and how much you repeated things, to discard some of your favorite pieces and to find new things worth singing. It would be a good thing to pick up your file of *THE DIAPASON* for the last year and look over the music Dr. Thompson so carefully notes and recommends. We are too apt to complain. We think we are smart when we say the choir music that is good is not new, and what's new is not good.

I wonder if you select music the way I used to do in my callow youth. I sat down before a pile of octavo music in the music store in a listerly fashion; I first looked at the composer's name and, if that were unfamiliar I at once threw the piece out. (O, Macdougall, what a Tory thou wert!) My next move was to see what the opening vocal phrase was like; if it attracted me I may have turned to the second page, but, in any case, I never used the care that I would have demanded if it was an anthem of my own that was being examined.

Much is gained by talking over the service and organ music with a professional friend. It would be an excellent idea to establish a clearing-house for service music; services, anthems, voluntaries noted on church printed lists could be sent to a central committee and distributed among subscribers. Membership to include distribution during the season from October to Easter would cost perhaps a dollar; each church would print extra copies of the list as needed. Such a clearing-house might not last even a whole season and it might not appeal to a dozen people, but so far as it went it would help someone.

David Ewen (*Musical Times* for June) mentions Roy Harris, Aaron Copland, Robert Russell Bennett, Abram Chassins, Gian Carlo Menotti and Samuel Barber as modern American composers. Harris is "a most significant figure in modern American music"; Copland "is not easily surpassed by the most adroit of European composers," but "until he achieves a coherent viewpoint in his music he will never be anything more than a very smart composer"; Bennett, like his eminent predecessor, George Gershwin, "has divided his time successfully between jazz and serious music"; Chassins' music "is his own personal speech—strongly felt and sincerely expressed; therein lies its great strength"; Menotti "is a young composer of enormous promise"; Samuel Barber "is already a fine and original composer; there is every reason to believe he may ultimately develop into a great one."

It is generally known that the MacDowell Colony at Peterborough, N. H., suffered greatly in the hurricane of last September. The summer's work so far as the colony was concerned was not touched by the catastrophic storm. On Saturday afternoon, Sept. 17, was dedicated the memorial tablet to the poet Edward A. Robinson; within a week the great storm swept over Peterborough, uprooting and destroying untold thousands of the trees on the 600 acres belonging to the colony. A government expert estimated the damage at \$40,000. With two exceptions the twenty-four studios and other buildings escaped unhurt and there

was not a single injury to a human being. There is still so much work to do in clearing the desolated woodlands that the board of directors deemed it unwise to open the colony for the summer of 1939.

## Letters from Our Readers

**For a Farnam Memorial Volume.**  
Chicago, Aug. 14, 1939.—Dear Mr. Gruenstein: Your editorial and the letter of Christopher Thomas regarding a Farnam memorial book interested me greatly. Eight years ago at this time I had begun to compile a Farnam memorial volume. However, when Mr. Farnam's father wrote on Nov. 13, 1931, that Leonard Young, an intimate friend of Lynnwood Farnam, intended to write a biography of Farnam early in 1932, I dismissed any further thoughts of a memorial volume from my mind. Yet I still feel that a book of the kind you and Mr. Thomas propose ought to be written, if there is nothing like it on the market already.

Will Farnam's name live as long as Bach's? It will—at least among organists. Why? Because future generations delving into the past will discover that Farnam was the first in the history of organ music to play a really complete series of Bach's organ works. (Bachgesellschaft members please verify!) Indisputably, Farnam, whom Vienne called the greatest American organist, was the first in the United States to complete an entire Bach series. Finally, to my knowledge, no other Bach series up to the present time has been so extensively reviewed as Farnam's in *THE DIAPASON* ten years ago. To you, Mr. Editor, goes the credit for allowing generous space in *THE DIAPASON* to the author of the five lengthy reviews of Farnam's historic all-Bach series.

Yours very truly,  
HERBERT D. BRUENING.

### Support from Farnam Aid.

Syracuse, N. Y., Aug. 13, 1939.—To the editor of *THE DIAPASON*: I have read with great interest your editorial and the article by Mr. Christopher Thomas regarding the publication of a book dedicated to the memory of the late Lynnwood Farnam. As a former pupil and his assistant for over two years and a half I confess I feel very guilty for not having made that suggestion myself, and I suspect that all his former pupils and admirers must have that same guilty conscience.

Though I did not launch this new attempt, I tried in a small way to keep Farnam's memory alive by giving each year, close to the anniversary of his death, an organ recital dedicated to his memory. These programs were published in *THE DIAPASON* together with their purpose, in the hope that my example would be followed by a great number of his former students. However, every year around that date I scanned *THE DIAPASON* to see whether I had any following. Alas! If anyone has followed my example, I did not see it or it escaped my attention.

I welcome, therefore, this new attempt to establish a memorial to this very deserving, great man, and trust that his former pupils and admirers will support it wholeheartedly.

Now that the form of a memorial has been suggested—a suggestion worthy of consideration and acceptable to most of us—do not let us stop there. I propose that a man be appointed to head this project, and I can think of no better man to be approached for this task than the distinguished composer and organist Edward Shippen Barnes. I happen to know that he was a personal friend of Lynnwood Farnam and I am sure that he, being willing, would receive all the support and cooperation necessary to undertake and complete this most needed project.

LEON VERREES,  
Head of the Organ Department,  
Syracuse University.

### Article Worth Ten Years' Subscription.

Topeka, Kan., Aug. 8, 1939.—Dear Mr. Gruenstein: \*\*\* I value your paper highly, as you must know, and eagerly await its coming each month, and have for the fifteen years I have been a reader. The Vienne memoirs which you have been publishing for several months now are in my opinion of intense practical value to every organist. The one installment

alone, in which Vienne stated Widor's approach to the problems of organ playing, was worth in actual value the cost of at least ten years' subscription to *THE DIAPASON*. I have read the entire series, as far as you have issued them, many times over. \*\*\* With best regards, I am

Cordially yours,  
W. ARNOLD LYNCH.

### Appraising the Mammoths.

Atlantic City, N. J., Aug. 12, 1939.—Dear Editor Gruenstein: In two places in your issue of July it was stated that the organ in the Wanamaker store at Philadelphia is the largest in the world. In the interests of accuracy, and caring nothing at all for mere bigness as a claim to merit, yet I believe the great Midmer-Losh instrument in Convention Hall, Atlantic City, N. J., far exceeds the Wanamaker organ in size.

For the purpose of comparison, and in the hope that we might have an authoritative statement respecting the superb instrument at Philadelphia, I append a general summary of the Atlantic City organ, authenticated by more than four years' intimate acquaintance with it.

Sincerely yours,  
ARTHUR SCOTT BROOK.

Twenty-one tonal divisions, disposed on seven manuals and pedals, and located in eight chambers.

Manuals—Choir and great, 85 notes each; swell, 73 notes; solo, fanfare, echo, bombarde, 61 notes each.

Speaking stops, 933, comprised as follows: "Straight" stops (single use), 211; unit fundamentals (primary position), 103; extension of units, 240; duplexed (the ancillaries), 133; borrowed (chiefly to pedals), 124; second-touch stops, 42; percussions, 64; second-touch percussions, 16.

Accessories, such as swell pedals, combination setters, intermanual and pedal couplers, sectional (floating) couplers, second-touch couplers, pizzicati, separations and tremolos, swell the total of stopkeys on the main console to 1,234. One hundred and ninety-nine combination pistons, plus 105 on second touch, thirty-five pedal pistons and other controls bring the grand total of movements to 1,599.

The number of pipes is 32,913. This does not include the "toy-counter" manage such as xylophones, tom-toms, wood-blocks, etc., which have representation on eighty stopkeys.

Wind pressures are from 3 1/4 inches to 100 inches (authentic).

The resonator of the CCCCC pipe of the 64-ft. stop is 58 feet 10 inches long. This stop has three names and is used fourteen times.

The secondary console, movable, has five manuals and pedals, 530 speaking stops, and may be moved a distance of 150 feet.

### American Schools of Gregorian Chant.

Pittsburgh, Pa., Aug. 8, 1939.—Editor of *THE DIAPASON*: It is always a pleasure to be corrected and a still greater pleasure to correct a misstatement, which I gladly do in reply to Miss Katharine Beasley's dignified protest in *THE DIAPASON* of July, 1939.

Many schools devoted to the teaching of Gregorian chant have been organized in the United States. The following, only partially complete, gives those of major importance:

1872—School established by the late Maestro John Seignberger of Milwaukee, during the reign of Pius IX.; its primary purpose was the teaching of Gregorian chant.

1903—The Schola Cantorum of Cincinnati, still existing as a powerful influence in ecclesiastical music under the state charter of The Athenaeum (Teachers' College) of Cincinnati.

1918—The Pius X. School of Liturgical Music, Manhattanville, New York City.

1935—The Schola Cantorum of the State University of Louisiana.

1939—The Gregorian Institute of Sacred Music, Sacred Heart Church, Pittsburgh.

From the above it would appear that the Gregorian Institute of Sacred Music, Pittsburgh, is not second in the scheme, nor is the Pius X. the first, as Miss Beasley states. It is true, however, that every school is unique in its aim and purpose, as is the Gregorian Institute, but the Pius X. School, with its wealth of accomplishment and deserved popularity, has earned for itself the right to be dubbed the first of its kind in the U. S. A.

CLIFFORD A. BENNETT,  
Director, Gregorian Institute of Sacred Music.

## Programs of Organ Recitals of the Month

**W. Judson Rand, Jr., New York City**—Mr. Rand, assistant to Norman Cope-Jephcott at the Cathedral of St. John the Divine, has been playing a series of half-hour recitals at the cathedral on Saturday afternoons at 4:30. In August his offerings have consisted of the following:

Aug. 5—Concerto 2 (Allegro), Vivaldi-Bach; "Rhosymedre," Vaughan Williams; "Le Jardin des Oliviers," J. J. Gruenewald; "Symphonie de la Passion" (Prologue and "Le Tumulte au Pretre"), de Maleingreau.

Aug. 12—Chorale Preludes, "Liebster Jesu, wir sind hier," "Es ist das Heil uns kommen her," "Ich ruf zu Dir" and "In Dir ist Freude," Bach; Prelude and Fugue in E flat, Bach.

Aug. 26—Chorale in A minor, Franck; Berceuse, Vierne; "Le Coucou," d'Aquin; Toccata, "Turn unto Us, Lord Jesus Christ," Karg-Elert.

On Sept. 9 Mr. Rand will play: "Carillon de Westminster," Vierne; "Legend of the Mountain," Karg-Elert; "Chapelle des Morts," Mulet; "Hallelujah Chorus" ("Messiah"), Handel.

**Hugh Porter, New York City**—Mr. Porter, head of the organ department of the Juilliard School of Music, gave a recital at the school July 28 and played a program made up of the following works: Toccata, Muffat; Fantasia in Echo Style, Sweelinck; "Noel," d'Aquin; Passacaglia and Fugue in C minor, Bach; Scherzetto, Vierne; "Carillon," DeLamarter; "Piece Heroique," Franck.

**Albert F. Robinson, Potsdam, N. Y.**—As director of music of the Episcopal young people's conference of the diocese of Albany at Silver Bay-on-Lake George, N. Y., Mr. Robinson, who is organist and choirmaster at Trinity Church, Potsdam, N. Y., played the following program July 7 in Helen Hughes Memorial Chapel, assisted by Rex Jones, cellist, and Frank Dunsmore, pianist: Trumpet Tune, Purcell; Pastoral (Seven Short Pieces), Whitlock; Allegro (Cello and Piano), Mendelssohn; "In dulci Jubilo," Bach; "Puer Natus Est" (Four Improvisations on Gregorian Themes), Titcomb.

**Ora Johnson Bogen, Chicago**—Mrs. Bogen gave the recital in Rockefeller Memorial Chapel at the University of Chicago Aug. 16 and played the following program: Toccata on "O Filii et Filiae," Farnam; "Hour of Devotion," Bossi; Prelude in G major, Bach; "Lo, How a Rose e'er Blooming," Brahms; "Vision of St. John," Moline; Toccata, Mailly.

**Laura Louise Bender, Cleveland, Ohio**—Miss Bender has been heard in the following programs on Sunday afternoons at the Cleveland Museum of Art:

Aug. 13—Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Lass mich Dein sein und bleiben," Strungk, and "Jesus, meine Zuversicht," Reger; Scherzo from Sonata in E minor, Rogers; "Stella Matutina," Dallier; Toccata, "Thou Art the Rock," Mulet.

Aug. 20—Chorale Improvisation, "Now Thank We All Our God," Karg-Elert; "Ave Maria," Arkadelt-Liszt; Chorale Preludes, "Jesu, Meine Freude" and "Ich ruf zu Dir," Bach; Canon in B minor, Schumann; Elevations in E major and G major, Dupre; Finale from "The Ninety-fourth Psalm," Reubke.

**Irving D. Bartley, Baldwin, Kan.**—Mr. Bartley, professor of piano and organ at Baker University, was heard in an organ and piano recital at the Congregational Church of Canaan, N. Y., Aug. 8 and played the following program: Toccata in F, Bach; "Romance sans Paroles," Bonnet; piano, Arabesque, "Reflets Dans l'Eau" and "L'Isle Joyeuse," Debussy; organ and piano, Minuet in D minor and Musette in D major, Bach; "The Swan," Saint-Saens-Hanke, and Intermezzo from "Cavalleria Rusticana," Mascagni (Harry Baker, professor of piano and organ, Wilberforce University, at the organ); Irving D. Bartley at the piano); Intermezzo, Verrees; Grand Offertory in D major,

Batiste; piano, "Hark, Hark! the Lark," Schubert; Nocturne, Grieg, and Second Hungarian Rhapsody, Liszt; Cantilena, McKinley; "Marche Celebre," Lachner.

**Douglas L. Rafter, A.A.G.O., Manchester, N. H.**—Mr. Rafter, organist and choirmaster of St. Andrew's Episcopal Church in Manchester, gave a recital in the City Hall Auditorium, Portland, Maine, under the auspices of the Maine Chapter, A.G.O., July 27. His program was as follows: "Suite Gothique," Boellmann; Sonatina from the Cantata "God's Time Is Best," Bach; Prelude, Clerambault; "Dreams" and Intermezzo from Sonata No. 7, Guilman; "Kamennoi Ostrov," Rubinstein; Capriccio, Lemaigre; "Pieve Heroique," Franck.

**Donald C. Gilley, A.A.G.O., Worcester, Mass.**—Mr. Gilley, organist and director at Wesley Methodist Church, Worcester, gave a recital on the large Austin organ in the Portland, Maine, City Hall Auditorium Aug. 2. His program consisted of the following compositions: Concerto in F major (first movement), Handel-Biggs; Sarabande, Corelli; "Gloria in Excelsis," Reger; "Children's March," Grainger; "Sunset Shadows," Andrews; "Mr. Ben Jonson's Pleasure," Milford; Intermezzo from Symphony 6, Widor; Fugue in C sharp minor, Honegger; "The Bee," Lemare; "On Wings of Song," Mendelssohn; Toccata on "O Filii et Filiae," Farnam.

**Morris Watkins, New York City**—In a recital Sunday afternoon, July 30, at the Riverside Church Mr. Watkins presented a program made up of the following compositions: "Campanile," "Rose Window" and "Thou Art Peter, and the Gates of Hell Shall Not Prevail Against Thee," from "Byzantine Sketches," Mulet; Chorale Preludes, "O Man, Bewail Thy Grievous Sin," "In Thee Is Joy" and "In Peace and Joy I Now Depart," Bach; Arabesque, "Carillon" and Chorale, from "Twenty-four Pieces in Free Style," Vierne; "Florentine Chimes," "Twilight at Fiesole" and "March of the Medici," from "Harmonies of Florence," Bingham.

In a recital at the same place July 16 Mr. Watkins' program consisted of the following selections: Prelude, Allegro Vivace and Finale from Symphony for Organ in D minor, Vierne; "Meditation a Ste. Clotilde," James; Chorale Preludes, "This Day, That Is So Full of Joy," "We All Believe in One God" and "Blessed Jesu, We Are Here," Bach; "Carillon de Chateau Thierry" and "Adoration," Bingham; Pontifical March from Symphony 1, in C minor, Widor.

**Claude L. Murphree, Gainesville, Fla.**—Mr. Murphree's program for the Sunday afternoon recital at the University of Florida Aug. 6 was as follows: Concert Variations, Edmundson; "Meditation a Ste. Clotilde," James; "Thou Art the Rock," Mulet; Aria, Sixth Symphony, Vierne; "Fountain Sparkling in the Sunlight" and "Carnival Passes By," Goodwin; "Mr. Ben Jonson's Pleasure," Milford; Passacaglia in C minor, Bach; "Chanson de Joie," Diggle; Andante (String Quartet), Debussy; Festival Toccata, Fletcher.

This program of works of American composers was given by Mr. Murphree on the two-manual Kimball recently installed in the auditorium of the Florida Union Aug. 13: Sonata in E minor, Rogers; "The Fountain," H. A. Matthews; Caprice, Kinder; Suite, "In Fairyland," Stoughton; Melody in A major, Dawes; "The Primitive Organ," Yon; Hymn Paraphrase, Murphree; Scherzo in G major, Arthur Dunham; "A Rose Carden of Samarkand," Stoughton; "The Rippling Brook," Gillette.

**Alfred Brinkler, F.A.G.O., Portland, Maine**—In a recital Aug. 1 at the City Hall Auditorium Mr. Brinkler was assisted by Miss Ottolee Macomber, pianist, in the following program: Toccata, de la Tombelle; "Air a la Bourree," Handel; Reverie, Debussy; Cantilene, Wheelodon; Menuet, Clewell; Chorale in A minor, Franck; Concerto in G sharp minor, Rim-

sky-Korsakoff (Miss Macomber; orchestral parts played on the organ by Mr. Brinkler).

**John M. Klein, A.A.G.O., Mus. B., Columbus, Ohio**—In a recital at St. John's Lutheran Church, Boyertown, Pa., Sunday evening, July 9, Mr. Klein played: Prelude and Fugue in A major, Buxtehude; "Wachet auf, ruft uns die Stimme," Bach; Berceuse from "The Firebird," Stravinsky; Sonata No. 1, Hindemith; "Le Cygne," Saint-Saens; "Carillon de Westminster," Vierne.

At the Temple of Religion, New York world's fair, Aug. 27 Mr. Klein played a program which went on a Columbia national broadcast. His selections, were: "Alma Redemptoris Mater," fifteenth century; "Kyrie," Couperin; "Ein feste Burg," Walther; "Wachet auf, ruft uns die Stimme," Bach; Prelude and Fugue in A major, Buxtehude.

**Howard W. Clark, Portland, Maine**—Playing at the City Hall Auditorium Aug. 4 Mr. Clark of the Congress Square Universalist Church presented the following program: Sonata Op. 178, Merkel; Roulade, Bingham; "Procession du St. Sacrement," Chauvet; Suite, Op. 25, E. S. Barnes; "Spring," Hyde; "Deep River," Rogers; Concert Overture, Faulkes.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

Aug. 6—"Meditations," Op. 167, Rheinberger.

Aug. 13—Prelude on the Chorale "Glory to God in the Highest," First Fugue and Second Fugue, from "Fantasia Contrapuntistica," Busoni.

Aug. 20—Third Fugue, Intermezzo, First, Second and Third Variations, Cadenza, from "Fantasia Contrapuntistica," Busoni.

Aug. 27—Fourth Fugue, Chorale and Stretta, from "Fantasia Contrapuntistica," Busoni.

**Frieda Op't Holt, Ann Arbor, Mich.**—Miss Holt, organist and director at Zion Lutheran Church, gave her master's re-

cital following study under Palmer Christian at the University of Michigan July 26, presenting the following program at the Hill Auditorium: Concerto No. 2 in B flat major (Introduction and Allegro), Handel; Chorale Preludes, "Wachet auf, ruft uns die Stimme," "Nun freut Euch," and "Ich steh mit einem Fuss im Grabe," Bach; Prelude and Fugue in B minor, Bach; "Prologus Tragicus," Karg-Elert; "Le Tumulte au Pretre" ("Symphonie de la Passion"), de Maleingreau; "Clair de Lune," Vierne; Fantasy and Fugue on B-A-C-H, Liszt. The recital was played from memory.

**Dr. Ray Hastings, Los Angeles, Cal.**—The popular programs played in Temple Baptist Church have included: Nocturne from "Midsummer Night's Dream," Mendelssohn; "Boat Song," Mendelssohn; "By the Sea," Schubert; Canon in D major, Schumann; Selection from Lohengrin, Wagner; Andantino in G minor, Franck; "Panis Angelicus" (with soprano, violin, piano and organ), Franck; Preludes 10, 11 and 12, Franck.

**Carl Relyea, New York City**—Mr. Relyea, organist of the Morrow Memorial Church at Maplewood, N. J., was guest organist at the Cathedral of St. John the Divine in New York July 15 and was heard in the following program: "Dialogue," Marchand; Chorale Prelude on "Martyrdom," Parry; Capriccio (Sonata 18), Rheinberger; "Recit de Nazard," Clerambault; Prelude and Fugue in D major, Bach.

**Dowell McNeill, Hingham, Mass.**—Mr. McNeill, organist of the Church of St. John the Evangelist, Hingham, played the following program in a recital at the Portland, Maine, City Hall Auditorium Aug. 3: Sonata 3, Mendelssohn; Prelude and Fugue in D major, Bach; Arioso, Capocci; "Prelude Elegiacque," Jongen; Hymnus, "Unser Wandel ist im Himmel," Fahrman; "Lamento," Dupre; Andante Cantabile, Tschaikowsky; "Autumn Sketch," Brewer; "On the Lake" (MS.), Wheeler Beckett; Finale from Fifth Symphony, Vierne.

## SCHMIDT'S FAVORITE CHOIR COLLECTIONS

### SHORT ANTHEMS AND RESPONSES for mixed voices

#### 25 short anthems, including

JUST FOR TODAY.....Paul Ambrose  
GRANT US THY PEACE.....George A. Burdett  
LET THE WORDS OF MY MOUTH.....Arthur Foote  
O THAT I HAD WINGS.....E. W. Hanscom  
I WILL LAY ME DOWN IN PEACE.....Cuthbert Harris  
SEEK YE THE LORD.....Frank Lynes  
SEARCH ME, O GOD.....G. W. Marston  
MORNING HYMN.....H. V. Milligan  
O LAMB OF GOD.....Charles H. Morse  
SOFT AS THE VOICE.....Charles P. Scott  
GOD OF THE DEW, GOD OF THE SUN.....T. Carl Whitmer

and numbers by Briggs, Cave, Clark, Dixon, Goss, Hanscom, Hullah, Jewell, Lansing, Peace, Phillips and Trowbridge.  
Also settings of the Gloria, the Lord's Prayer, Nunc Dimittis, Amen, Benediction Hymns, etc.

### HYMN ANTHEMS—BOOK I for mixed voices

#### 12 selections, including

O PARADISE, O PARADISE.....Paul Ambrose  
WE BLESS THEE FOR THY PEACE.....C. S. Briggs  
COMES AT TIMES A STILLNESS.....J. Lamont Galbraith  
SPIRIT OF GOD.....Thomas A. Humason  
AGAIN AS EVENING'S SHADOW FALLS.....Frank Lynes  
ART THOU WEARY?.....Charles P. Scott  
and numbers by Barnby, Demarest, Lansing, Schneckner and Thompson

### SACRED CHORUSES FOR WOMEN'S VOICES

#### 12 numbers, including

JESU, WORD OF GOD INCARNATE (Ave Verum).....W. A. Mozart  
THEN SHALL THE RIGHTEOUS SHINE FORTH.....Mendelssohn-Harris  
SING FORTH THANKSGIVING PRAISES.....F. W. Peace  
O LOVELY VOICES OF THE SKY (Christmas).....Cuthbert Harris  
YES, THE REDEEMER ROSE (Easter).....O. A. Mansfield  
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JOHN McINTIRE



JOHN McINTIRE HAS BEEN APPOINTED to a permanent place on the faculty of the North Texas State Teachers' College. He was a visiting teacher there during the summer. This institution is rated as the largest state-supported teachers' college in the United States and has a strong music department. Mr. McIntire will teach organ and theory and will have at his disposal a large three-manual Möller organ.

Mr. McIntire holds a diploma from the New York School of Music and Arts, a bachelor of arts degree from Asbury College and a master of music degree from the Cincinnati Conservatory of Music. He was the first prize winner in the Kentucky state music festival in 1931 and at the Cincinnati Conservatory received the Eakes prize for musicological scholarship. Recently he has taught at mid-Western colleges for three years and has given recitals in several states, including New York, Ohio, Kentucky and Tennessee. His last position was at Greenville College, Greenville, Ill.

In a recital at the North Texas Teachers' College Aug. 16 Mr. McIntire played: "Florentine Harmonies" ("Savonarola," "Twilight at Fiesole" and "Florentine Chimes"), Bingham; Intermezzo, Calacerts; Nocturne in G minor, Chopin; Two Pieces in Free Style ("Epitaph" and "Cortege"), Vierne; "Scheherazade" (excerpts), Rimsky-Korsakoff; "Dance of the Toy Pipes," Tchaikowsky; Toccata and Fugue in D minor, Bach.

PAUL F. BENNYHOFF CHOSEN FOR BOUND BROOK, N. J., POST

Paul Frederic Bennyhoff, a well-known church and recital organist, has been appointed organist and director of music of the Presbyterian Church at Bound Brook, N. J., as successor to W. Ifor Jones, now conductor of the famous Bethlehem Bach Choir. At his new post Mr. Bennyhoff will preside over a three-manual Möller organ installed in 1935. He is leaving the First Presbyterian Church of New Rochelle, N. Y.

Mr. Bennyhoff was a pupil of Widor, Vierne and Dupré for eighteen months

after his graduation from Mühlenberg College, in his home city, Allentown, Pa. On his return to the United States he gave recitals throughout the East and South and as far west as San Diego. His recital work was halted in a tragic manner in 1934 when he was all but fatally burned, including severe injuries to both hands, in an explosion of gasoline fumes.

Prior to going to the New Rochelle position Mr. Bennyhoff was organist and director at Asbury M. E. Church, Allentown, Pa.

MRS. FRANK M. CHURCH DIES AT BELVIDERE, ILL., NATIVE CITY

Mrs. Maud Willard Church, wife of Frank M. Church, well-known organist and head of the music department of Athens College, Athens, Ala., died at St. Joseph's Hospital in her old home town, Belvidere, Ill., Aug. 8, following an illness of six months. Mrs. Church had been a patient at the hospital since July 29.

Maud Willard, daughter of L. C. and Hattie Allen Willard, was born in Belvidere June 22, 1884. After attending the local schools she studied at Northwestern University and the University of Illinois. At the University of Illinois she was a member of Alpha Chi Delta sorority. As a member of the Belvidere high school faculty for five years she taught science and then became professor of home economics at McKendree College, Lebanon, Ill. Here she met Mr. Church, to whom she was married July 18, 1914. Since their marriage they had been located in Columbia College, Columbia, S. C.; Baylor University, Waco, Tex.; Greensboro College, Greensboro, N. C.; Arlington Hall, Washington, D. C.; Sullins College, Bristol, Va., and Athens College, Athens, Ala. Mrs. Church was a member of the Methodist Church and of its missionary society. She also belonged to the D.A.R.

Besides her husband Mrs. Church left a daughter, Ellen H., and a son, George Luther Church.

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Elected Aeolian-Skinner Director.

Jarold R. West, president of Wire Broadcasting, Inc., and vice-president of the recently-formed Radio Wire Television Corporation of America, was elected a member of the board of directors of the Aeolian-Skinner Organ Company at a meeting July 26.

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ORGAN PERCUSSIONS

## Shrines of the Great Organists Visited by American in France

By G. DARLINGTON RICHARDS, F.A.G.O.  
(Continued from August issue.)

Early on the following morning we entrained for London, reaching Euston late in the afternoon. Promptly at 6 o'clock the Air France Fokker plane in which we had engaged passage to Paris took off from the airport at Croydon, in ideal flying weather. The sky was cloudless and the atmosphere crystalline clear, and there was a following wind, whereby the pilot hoped to break the speed record between the two ports. Our rapid ascent from the earth was responsible for the initial thrill, but after the required altitude had been attained there was little to indicate how quickly we were coursing through the air. The route lay over Surrey, Kent and Sussex, the countryside resembling a huge display of miniature gardens, with here and there a farm (in reality a railway train) crawling along. The altitude was now over 10,000 feet, and from this height the English Channel looked like a wide strip of gold stretching endlessly toward the sun.

But the real thrill came when, within a few minutes after losing sight of England, the white cliffs of Normandy came into view. Soon we were flying over France, whose straight roads and square-cut fields are in marked contrast to the winding lanes and hedges of England. Dieppe was plainly visible, as were the chateaus of Eu, Arques, Mesnières and Ecouteux, and the curious twelfth century cathedral at Beauvais. With Paris not far off, the plane descended with a rapidity almost abrupt. This was the only unpleasant sensation experienced during the trip. The machine had described a complete circle in coming down, and as it straightened its course we saw Le Bourget airdrome just ahead. The pilot had had his wish and had clipped fifteen minutes from the advertised flying time, the plane having covered the 323 kilometers from Croydon in seventy-five minutes.

### Six Days Among Paris Scenes

Customs formalities were easily completed, there was no inspection, the grips were not even opened and the officials were most polite. In a few minutes we were speeding (I use the word "speeding" advisedly) toward a hotel in the heart of the city. Six days were spent in the French capital and many points of interest were visited—so many, in fact, that space does not permit description of them and I shall tell only of the churches we entered.

The Chapel of the Capuchins and the Church of St. Roch were close to our hotel, but both were undergoing repairs and scaffolding hid many of their treasures from view. The serenity of St. Clotilde is worthy of remark, for it seems to impart a restful atmosphere to the section in which the church is situated. Never have I seen such beautiful arabesques as those which were being woven on the walls of this church by the rays of the sun filtering through the superb stained-glass windows on the afternoon we were there. The absence of deep tones in the windows of St. Sulpice makes the interior very light, thereby bringing the magnificent altar piece into high relief. But it was also very restful here. No one was in the church when we entered, none came while we paused for quiet meditation. St. Sulpice is truly a retreat in the midst of a great city. A certain point in the middle aisle is said to mark the exact center of Paris.

At St. Chapelle conditions are different. One has a feeling of being in a museum rather than a church. Here an admission is charged, and books, pamphlets and picture postcards are on sale. This church was the private chapel of the kings of France and stands in a courtyard surrounded by what was, in those days, their town residence, but now houses the law courts and prison. There are two chapels, known as upper and lower. The lower chapel is at the street level and is plain and sombre when compared with the upper chapel, which might easily be considered the final word in colorful interior decoration, although it has probably not been touched for many years. Services are held only at infrequent intervals,

instruments for their accompaniment being brought in as occasion requires.

### Many Churches Are Visited

The Cathedral of Notre Dame was visited on a weekday and that may have been responsible for the fact that it, too, appeared more or less in the light of a show-place. A guide met us at the door and took us through, pointing out many objects of historic and symbolic interest, most of which I have forgotten, but the glorious rose windows, especially that in the north transept, can never be effaced from memory. Our guide was an ardent admirer of the late Louis Vierge. His successor was practicing at the time for the approaching Feast of the Assumption. The organ was badly in need of tuning.

On Friday, preceding this feast, we attended vespers at the Cathedral of the Sacred Heart, on the hill of Montmartre. This is the latest Roman Catholic church to have been built in or near Paris, and was consecrated fifty-nine years ago. Its architecture is a combination of Byzantine and Basilica and, situated on an eminence as it is, may be seen for miles around, while from its portico a magnificent panorama of Paris is seen. The church was crowded. Even the aisles were filled with kneeling and standing worshippers. A small male choir was present, but to us the outstanding feature of the service that afternoon was the fine congregational singing. Plainsong was sung lustily and with a precision equal to that of many a well-trained choir. It was inspiring to hear such hearty participation in the sung portions of a service by a congregation. The only jarring note—or, rather, notes, for there were many of them—came from the organ, which, in common with other Parisian organs we heard, was much out of tune.

After leaving Montmartre we returned to Paris for Edward Meignan's recital at the Church of the Madeleine. The selections were all of a more or less popular nature, ending with Widor's Fifth Symphony. Only one arrangement was played—the March from "Ariane," by Guilman, transcribed for organ by the composer. There was a large attendance, although an admission fee was charged and there was a small additional charge for the program booklet. M. Meignan's brilliant technique, well-balanced phrasing and tasteful registration were delightful to listen to. The recital was followed by the Benediction of the Blessed Sacrament.

### At Shrines of Great Organists

This first pilgrimage to the shrines of France's greatest organists and church composers produced, as was to be expected, varied emotions within me—emotions born of the distinctive reminiscences of each of the churches visited. St. Clotilde's atmosphere of quiet aloofness in the midst of busy, rushing Paris, seemed so well suited to the unobtrusive, misunderstood Franck, who, day by day, went about his task of composing music fitting to his high ideals regardless of the manner in which critics received his writings. The massive architecture of St. Sulpice and Notre Dame suggested the gigantic genius of Widor and Vierge, while the non-Gothic structure of Sacre Coeur is perhaps reflected in some of the sacred writings of Gounod, who presided over its musical destinies for several years. And the Madeleine, erected as a secular monument and later transformed into a church, furnished the proper setting for the music of Saint-Saens, Dubois, Gabriel Faure, Pierre and Daller—music which, without exception, met with almost instantaneous popular acclaim. These were the impressions received and they are passed on as being not in any sense authoritative, but merely as meditative reflections of a first visit.

Excursions were made to Versailles, the capital city of the Seine-et-Oise Department, in which is situated that marvelous palace built by Louis XIV. We learned while staying in Paris that the French, at least those who live in Paris, have only two heroes—Louis XIV. and Napoleon I. Former kings may have been extravagant, but it was Louis XIV. who made extravagance a fine art. He still remains the "Grande Monarch." He came as near to being an absolute monarch as any of the French kings. Even in church he was supreme, or thought he was, for when he attended mass in his private chapel he sat in a gallery facing the

altar, but caused the nobility, who occupied the nave, to sit, stand and kneel with their backs to the altar, that they might face him! Many of the rooms still have the original decorations, but a few were done over for Louis XV., who was a much plainer man, as indicated by the simpler style of decoration. More than 10,000 people were kept constantly busy in the operation of this vast estate.

If the Parisians have only two heroes among their rulers, they have but one heroine—Empress Josephine. Her memory is held by many of them with something akin to reverence. We visited Malmaison, the house she presented to Napoleon when he returned from the successful Egyptian campaign. Like some of the other palaces, it is now a museum, one devoted largely to the exhibition of the personal belongings of the emperor, Josephine and her daughter Hortense, Queen of Holland. There is also a room set aside for articles belonging to the young King of Rome. The house is very old. Originally it was a hospital; hence its name; but it is surrounded by the loveliest of gardens. At the time of our visit France was suffering from a drought; the famed fountains at Versailles were played only one-half hour a month, but "Josephine's Garden" was kept well watered through it all. Nor are the French alone in their respect for her. We walked into her library and were told by the guide that during the Franco-Prussian war all of the books were taken by the German army to Potsdam and that when William I., who was then King of Prussia, learned that the volumes were from Josephine's library he gave the order to return them all to Malmaison.

Another day was spent at Barbizon and Fontainebleau. The road from Paris crossed the level wheat belt and took us near three army air bases. We were traveling over a military road, corresponding to one of our federal highways. At Barbizon we visited the studio of Millet and saw some sketches the ideas of which later were incorporated in his master works. We had luncheon in the garden of a house occupied for about four years by Robert Louis Stevenson and then drove through a part of the Forest of Fontainebleau. This forest was formerly the hunting-ground of the French kings and is of enormous area. As we emerged from the wood some time later our driver told us we had driven over fifty miles in one direction, which is less than a quarter of its width. The entire tract is now a public recreation park. Fontainebleau is a long distance from the sea, but in one section there are many large boulders covered with barnacles, similar to those we are accustomed to seeing on the seashore. The palace here was built by Francis I., with additions by Louis XIV. It, too, is finished in the grand style of the period. We were not allowed in the wing set aside for music study, but the sound of several pianos floated through the open windows as we passed by.

### Pandemonium at Station

The opera season opened with "Faust" on our last evening in Paris, but as we were to make an early start for Chartres the next morning, this treat was regretfully passed up. The city was crowded with tourists, 600,000 Americans among them, but only when visiting the various palaces, museums and art galleries did one encounter great masses of people—and at the railroad stations! On the morning we left Paris pandemonium reigned at Gare Montparnasse. Trains did not depart on tracks for which they were scheduled, but they did leave on those scheduled for other trains. Station officials had no definite information as to schedules, for all trains were delayed in starting. Even the patience of our most efficient Cook's guide was almost at the breaking point, but he finally located our train, and after more delay we were at last on our way to Chartres. The Brest express is known as a "flyer," and it did not fail to uphold its reputation, covering the sixty-one miles between Montparnasse and Chartres in considerably less than an hour. The State Railway is, as its name implies, operated by the French government. The rolling stock and locomotives are modern and the roadbed is well laid. There is not as much vibration on the fastest trains as on those in England. But although the Brest express is listed as a "limited," regulations making it such

were discarded, and while our parlor car seat rights were not violated, the corridors and vestibules were jammed with passengers and their luggage.

The country surrounding Chartres is level, and as at Canterbury our first glimpse of the cathedral was obtained some time before the train arrived at the station. Construction was begun in the eleventh century, but was not completed until 300 years later. The change in style of architecture during the period is apparent in the difference between the two spires, the second of which was added two centuries after the first was completed. The city has a population of over 20,000 and is the largest community in the province of Eure et Loir, named for the two rivers which flow through it. From earliest times it has been a center of religious activity, for it was there that the Druids had their headquarters and from there sent forth their missionary priests to Britain. Under Charlemagne Chartres became Christian and an important church edifice was built, which remained until the present cathedral was erected.

### Attends Services at Chartres

We had planned our trip that we might be in Chartres for the services in connection with the Feast of the Assumption, which is the greatest festival day in the Christian year in that cathedral. Accordingly we attended solemn high mass, the festival procession, which is begun in the cathedral and continued through the streets of the city, and also vespers and benediction at its conclusion. An archbishop sang the mass with unerring intonation and a choir of twenty boys and seven men sang the choral portions. The choirmaster, a priest, accompanied the service on a small pipe organ, the console of which is set in the midst of the choir stalls. The entire choir was on the cantoris side, the stalls opposite being occupied by clergy. The tone of the boys, somewhat lacking in volume, was pleasing in quality, and resembled that of English boys. The volunteers were played on the grand organ, which is in a loft very high in the nave, just back of the south transept. Wallace Goodrich has included the specification of this instrument in his book "The Organ in France." The specification would indicate an organ of meagre possibilities, especially in the pedal division, but the organist made it sound very beautiful on that August morning and the fact that it was in tune greatly enhanced its charm.

The afternoon's procession centers around the veil of the Blessed Virgin, which Charlemagne presented to the city. This relic reposes in a casket of gold and is carried through the streets by four priests who have been judged worthy of the honor through their righteous deeds and pious living. Two headles in full uniform and regalia of their office led the procession, followed by numerous groups of nuns, novices, young girls and older women, each group preceded by banners or a statue of the Virgin. Then more headles appeared, followed by the choir, the four priests bearing the casket, and the cathedral clergy, with the archbishop and his retinue bringing up the rear. There was continuous hymn singing and chanting by everyone marching, many of the spectators joining in. The reverential attitude of those who took part and of those who watched made one feel that he was not merely witnessing pageantry, but was sharing in a truly beautiful act of worship.

Chartres Cathedral is famous for its fine glass, said to be the most beautiful in the world. The windows date from the twelfth and the thirteenth centuries. The art of making this particular kind of glass was lost in the seventeenth century, which is one of the reasons for the agitation to have the large military airport removed from its present location just outside the city, for, while the cathedral was not damaged during the world war, it is feared it might not fare so well in a future conflict should enemy planes attempt to demolish the airport. There is also a beautiful seventeenth century city hall of which the citizens are justly proud. As in most old-time cities, the streets are narrow, but many of them terminate in a spacious elliptical plaza, in the center of which is a statue of Marceau, the famous statesman of this section. A huge fair is held every year in the plaza. The city is well kept and very clean. Its people apparently have considerable civic pride. We would have



enjoyed a longer stay in this locality, but our itinerary made it imperative that we go on to the coast.

#### Interesting Visit to St. Michel

Dinar, a delightful channel resort, was our objective. It is similar to some of the English seaside places in that its bay is almost landlocked. From our hotel we enjoyed lovely vistas of the water, the beach and the surrounding headlands. Making Dinar our headquarters we visited St. Malo, a fortified port, which has also a beautiful cathedral, but which is perhaps best known to Americans through having been the rendezvous of the "Three Musketeers"; St. Servan, a quaint fishing village; Dol and Dinan, the latter famous for its peculiar style of architecture (the second and third stories are extended over the sidewalks), and, most interesting of all, St. Michel, the French counterpart of the Cornish St. Michael's Mount. The road from Dinar to St. Michel runs through miles of marsh land, pierced at intervals by grass-covered dikes, designed to extend the coast line farther north by preventing erosion of the waves and by retaining the alluvion cast up on the shore. An in-submergible causeway enables visitors to reach the mount at all times and tides. The mean rise of tide at St. Michel is between forty-five and fifty feet.

The rock is not as high as the English mount, but is much broader at the top. As long ago as can be remembered it was surmounted by a fortress and a temple. The Gauls had a college there for Druidesses who gave oracles. When Rome conquered Gaul an altar was erected to Jupiter and the rock was known as Mons Jovis, or Mont-Jou. When the Franks were converted to Christianity two oratories were built, which became the abode of a large number of hermits, driven there through the gradual submersion of the nearby Forest of Scissy, where they formerly lived. At this time the name was again changed to Mons-Tumbae, from *tumulus*, meaning hill; but in March, 709, after an earthquake, the sea invaded the low-lying coast, submerging the Scissy Forest and many villages and making islands of Mons-Tumbae and the neighboring hill of Tombelaine.

#### History Since Sixth Century

In the sixth century, Pair, called the Apostle in these parts, had established a monastic order among the first hermits to arrive at the mount, and one year before the earthquake Bishop Aubert built the first chapel, dedicated to the Archangel Michael, and the place gradually came to be known as Mont St. Michel. Aubert appointed twelve canons to administer the affairs of the hermit colony and to celebrate divine office. The wisdom of this change soon became apparent, miracles were reported and crowds of pilgrims brought offerings which were used in the construction of a mighty abbey church. Richard I. (not Coeur de Lion) was then Duke of Normandy, and under his patronage this church was completed. He also installed thirty Benedictine monks from the monastery at Mont-Cassin and ordered that the abbot was to be elected by his monks and that he should have complete jurisdiction over the inhabitants of the island.

Foundations for a still larger edifice were laid from 1017 to 1023, and from then until 1451 the monks built steadily, the greater part of their achievements remaining until the present. King Louis XI, in recognition of their brave defense of the mount against the attacks of the English, created the military order of Chivalry of St. Michel and the monks automatically became knights of the order. It was during this reign that the mount became a state prison. It remained such until 1874, when it became a national monument and museum. The Benedictines remained in power until the revolution, when they were dispersed and civil guards were appointed in their place. The dungeons were emptied, only to be inhabited soon by Benedictines and priests who had refused to take the civil oath.

#### Ascent of Mount Is Made

At the base of the rock is a village of 215 inhabitants, composed of fishermen, hotel-keepers and shop-keepers and their families. There is only one street, which is entered through the King's Gate. The street is very narrow and is lined on both sides with small hostleries and souvenir shops. As we passed the proprietors and

employees used their most persuasive enticements and arguments in an effort to induce us to purchase their wares. We encountered them during most of the climb to the top. To see St. Michel comfortably one should lodge in the vicinity overnight and make the ascent early in the morning. We arrived at the entrance to the abbey too late for a forenoon admittance and were thus obliged to wait two hours, during which time a tremendous crowd of visitors came. The end of the solitary street is a flight of stone steps known as Le Grand Degre, terminating at the barbanic of the chatelet, or main entrance to the abbey.

No adequate provision for handling the immense crowd had been made, and when the door was finally opened only a comparatively small number were admitted. After another long wait we succeeded in getting inside. There was a mad rush to obtain tickets. Then it was that I learned there were four different prices for these, depending on how much or how little of the building one wished to see. As it was then nearly 3 o'clock, and not having had luncheon, we decided to see a portion of the abbey and paid accordingly. We were then in the guard's room, a heavily vaulted chamber, devoid of decoration, and had there been any we might not have seen it, for daylight enters only through two narrow, superimposed windows in the east wall. We were then herded into a party that was much too large for any single guide, for it was impossible for those on the outskirts to hear what he was saying. Moreover, the guides here speak only French; consequently visitors who do not understand the language get little of the information imparted. Leaving the guard's room, we passed under a fortified bridge spanning the courtyard of the church and saw how the monks had repulsed the English attacks by means of machicolation. Ascending a broad stairway, flanked by the high walls of the abbey church and the monks' quarters, we emerged onto a broad platform from which a fine view of the surrounding country is to be had.

#### In Abbey Church of St. Michel

The abbey church is much larger than that on the Cornish Mount and was originally much longer than it is at present, for the nave now has but four bays, three others having been destroyed by a fire in 1776. As St. Michel is in Normandy, one might expect to find the Norman style of architecture instead of Roman-Gothic, but we were reminded that the river Couesnon, which is the natural boundary between Brittany and Normandy, changed its course, thus placing St. Michel in the latter province, where it does not belong. The Bretons have a song the refrain of which is:

Le Couesnon,  
Par sa folie,  
A mis le Mont  
En Normandie.

The guide said there were three naves. Although there is a small chapel at each side of the choir the side aisles are narrow and there are clerestory and triforium over the central portion only. One transept has been shortened. This and the absence of the three anterior bays have deprived the building of the symmetry usually found in French churches. After the fire a Greco-Roman portal was erected which is not in harmony with the rest of the structure. The choir is lofty, the ceiling being 130 feet above the pavement. There is an interior gallery in the triforium of the choir, which is veritable lacework in granite. Above it in the clerestory were formerly beautiful stained-glass windows, but they were destroyed in the revolution of 1789. The choir is flanked by seven chapels of various sizes. Viewed from the outside the apse is most beautiful, being flamboyant Gothic in style. From the fragments of this style of architecture in other parts of the building one is led to believe that at some time the monks contemplated building the entire abbey along these lines.

Leaving by the north door, a few steps brought us to the cloister, of which Haitby said: "It is the architectural monument of which, for its exquisite beauty, France can be proudest." It consists of a covered gallery with wooden vaulting extending between the neighboring walls and a double row of small columns of pink polished granite disposed in quincunx around a central court. Along the side of the walls are blind arcades of gray granite, in some of which

are sculptured reliefs. A door leading from the east gallery opens into the refectory, a large room, lighted by fifty-seven lancet windows set in as many bays. Recessed in the south wall is a reader's pulpit. Another fine hall is the Salle des Chevaliers. It was originally the scriptorium where the monks assembled for study or to illuminate manuscripts, but with the conferring of knighthood on the members of the order the name of the room was changed.

There are at least ten other large rooms, all of which we saw, besides the dungeons, before we were able to leave, which we had endeavored to do several times after having seen "the money's worth" of our tickets. As every exit door and gate was locked we finally gave up trying, consoling ourselves with the thought that it might have been necessary to keep the exits locked to prevent unwary visitors from falling down dark stairways or being lost in crypts and dungeons.

[To be continued.]

#### MANY TAKE SUMMER WORK AT CHRISTIANSEN SCHOOL

Organists figured prominently in the capacity enrollments which marked the fifth annual summer sessions of the Christiansen Choral School, held this year in Los Angeles for the first time and in Chambersburg, Pa., under the direction of Dr. F. Melius Christiansen, famed director and founder of St. Olaf's College Choir, Northfield, Minn. One hundred and fifty directors and organists met from June 26 to July 8 at the Friday Morning Music Club hall in Los Angeles and 160 were enrolled in the Eastern session, which occupied the Penn Hall School, near Hagerstown, Md., during the customary period of two weeks early in August.

Organists and directors enrolled represented sixteen denominations, ranging from nineteen Presbyterians to one Mennonite. In addition to ninety directors, enrollment included sixteen college directors, seventy-five high school leaders and thirty-seven elementary school teachers, counting multiple positions.

Dr. Christiansen was assisted by his son, Olaf C. Christiansen, choral director at Oberlin College, Ohio, and Mrs. Carol M. Pitts, formerly of Omaha, now choral director at Trenton, N. J., Teachers' College.




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## What Is A Cappella Music? Explained; New Light on Topic

By N. LINDSAY NORDEN

What is a *cappella* music? Is it simply the omission of accompaniment? Is it an inexpensive method of producing music? Is it a lazy organist's plan for getting out of practicing? Why are there so many choral organizations devoting themselves exclusively to this art? Why is there some opposition to this music by professional choirmasters and by laymen alike? Why has the Russian church and the orthodox synagogue always excluded all instrumental music? Perhaps it will be well to attempt some clarification of this matter.

Singing antedated any usable keyboard and had developed into definite forms before the keyboard, as we know it, had been established. For many years the tuning was uncertain. Singers were taught accurate intervals by means of the monochord. Historically and musically unaccompanied choral music preceded any singing with accompaniment furnished on a keyboard. In fact, it was the gradually accepted twelve notes of the keyboard octave that caused attempts at various "temperaments." A temperament is a mistuning; any one note has to do duty for a number of notes of approximately the same pitch. Thus every tone becomes a compound tone. In present-day equal temperament, in use on all keyboard instruments (only), all intervals are out of tune in varying degrees—some flat, some sharp. The worst offenders are the major thirds, the minor sixths, the minor thirds and the major sixths. For some 200 years and more (about 1600-1850) another temperament, called "meantone temperament," was used on keyboard instruments (only). This is now obsolete.

A *cappella* music is not simply the omission of accompaniment. When a chorus is trained to sing pure, untempered intervals of a *cappella* music (which it would do naturally, if not confused by singing in equal temperament) it is able to produce much finer musical effects than may be produced in any temperament. There is a certain smoothness in the chords and a feeling of unification that runs through the chord structures which is impossible with chords consisting of tones "out of line"—some flat, some sharp. Anyone with a musical ear, even untrained, can easily discern the beauty of untempered chords—a feeling that, in a way, is unequalled in all musical experience.

To produce genuine a *cappella* music a chorus must have consistent and continuous training in pure chords. The singer must be able to differentiate between equally tempered and pure chords, the former produced by the keyboard and the latter by the a *cappella* chorus. The laws of harmony for untempered music are the fundamental laws of all music, altered in various ways to suit the demands of equal temperament. We can never know the laws of harmony by studying them through any temperament. This misunderstanding has given rise to compositions conceived in equal tempera-

ment and unperformable a *cappella*, where untempered harmony reigns supreme. These two elements are most frequently the cause of bad attempts at a *cappella* performance. We can now see why the omission of accompaniment is but a small part of singing a *cappella*.

Singing a *cappella* is not merely an inexpensive method of producing music; on the contrary, it affords a kind of vocal music that cannot be produced in any other way—music that is more natural, more beautiful, more inspiring—music that brings us nearer to the inner essence of things than does any music based upon distorted intervals. It is not a lazy organist's method of getting out of practicing. The proper preparation of a *cappella* music is much more of a task, involving, as it does, many personalities, than is the individual practice of an organist at his instrument. The choral conductor must know his untempered harmony and know, too, what to discard as unsingable, even though marked for a *cappella* performance, by a composer thinking in equal temperament.

Choirmasters who complain (in vain) against a *cappella* music are either unacquainted with its laws, do not care to cope with the difficulties of its production or are primarily performers (not choirmasters), gifted, perhaps, with technical skill, but with little musical feeling. The use of a *cappella* music has been growing steadily for many years and its growth has been assisted by a number of church music schools which understand the purpose and the power of this music. There are many excellent choruses with organ accompaniment available for church use. The organ will not cease to be used in church, but a *cappella* music is slowly coming into its own.

The Russian church has excluded any instrumental music from its services; the voice of man is lifted directly to God, without the assistance of man-made instruments. No nation has developed as fine a school of choral writing as has Russia, where the treatment of the vocal parts is unusual and almost orchestral in scope. Many of these compositions are still unproduced here; we do not have the equipment as yet. Others are badly produced. The old synagogue music is also very fine, due to the absence of keyboard accompaniment and its influence in composition.

Therefore we may state that a *cappella* music provides us with a different appeal than does accompanied music. It is not easy to produce; it attracts musicians and laymen alike to its altar; it is not attractive to a merely technical keyboard performer; it represents the true church style, untainted by any infusion of secular atmosphere; it is very properly furthered by the church at large; it should have the interest and support of all in any way connected with maintaining church ideals, and, outside of the church realm, it should be supported by all who believe in true choral art.

### PAUL S. PETTINGA GOES TO UNIVERSITY OF ILLINOIS POST

Paul S. Pettinga of Grand Rapids, Mich., has been appointed an instructor in organ at the University of Illinois.

In 1933 Mr. Pettinga entered Oberlin, where he received his bachelor of music, bachelor of arts and master of music degrees. While studying at Oberlin he served for three years as organist and choirmaster of St. Andrew's Episcopal Church in Elyria, Ohio. Previous to entering Oberlin College he studied organ four years with Harold Tower and for three years was his assistant at St. Mark's Church. At Oberlin he was elected to membership in Pi Kappa Lambda.

Since graduation at Oberlin Mr. Pettinga has been organist and choirmaster of St. Andrew's Episcopal Church in Detroit. This summer he studied organ with Palmer Christian at the University of Michigan.

### Bevmer Studies in England.

Paul Allen Beymer, director of Camp Wa-Li-Ro, the summer choir school at Put-in-Bay, Ohio, is spending several months in England, studying boy choir work at the College of St. Nicolas, Chislehurst, under Sir Sydney Nicholson and Dr. Ernest Bullock of Westminster Abbey. Charles Forsch, organist of Christ Church, Cleveland, and a pupil of Mr. Beymer, is also attending the college.

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JOHN GLENN METCALF



JOHN GLENN METCALF has been appointed head of the organ department at Hendrix College, Conway, Ark., and will enter upon his work there in September. For the last eight years Mr. Metcalf has been on the faculty of the school of music at the University of Illinois and has played a number of the Sunday recitals there. Hendrix is the principal educational institution under the auspices of the Methodist Church in Arkansas. A new Kimball organ is to be installed there. Mr. Metcalf will also be organist and choirmaster at the First Methodist Church of Conway, the largest church in that city.

Mr. Metcalf is a native of Arkansas, was born at Batesville June 30, 1905, and held his first position at the First Presbyterian Church of Batesville. He inherited his bent for the church organ, for both his mother and his grandmother preceded him on the organ bench of this church. In 1926 he received his bachelor of arts degree from Arkansas College in Batesville. His junior year was spent at the University of Arkansas, where he studied piano with the late Henry D. Tovey. In 1927 he received the bachelor of music degree from the University of Illinois, majoring in organ under Russell Hancock Miles. The summer of 1926 was spent traveling in Europe. From 1927 to 1931 Mr. Metcalf was organist and choirmaster at Trinity Cathedral (Episcopal) in Little Rock, Ark. During this period he continued organ study with Adolph Steuterman. The summer of 1929 was spent at the American Conservatory in Chicago, where he did graduate work with Frank Van Dusen. From 1931 to 1933 he did graduate work at the University of Illinois, majoring in organ under Professor Miles and theory under Professor Hubert Kessler.

In 1931 Mr. Metcalf became a member of the staff at the school of music at the University of Illinois as recitalist and teacher of organ and theory. The first six years in Champaign he was organist and choirmaster at Emmanuel Memorial Episcopal Church and the last two years has held a similar position at St. John's Catholic Church, the church of the Newman Foundation.

Mr. Metcalf has a number of compositions to his credit, still in manuscript. A "Mother's Day Chorus" and an anthem setting for "O Little Town of Bethlehem" have been sung in public by the combined glee clubs at the University of Illinois. Songs for tenor, soprano and baritone have been performed by staff members there. He was commissioned to write the music for the Illini Theater Guild production of "Man and the Masses." One number from this score, "Marche Grotesque," was arranged later for concert band and played by the University of Illinois Concert Band with the composer as guest conductor. During his tenure at the university Mr. Metcalf was the official organist of the University of Illinois Choral Society.

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## Church Music in 1700 Used to Lure Indian to Become Civilized

[In response to a number of requests we have obtained for publication a copy of the interesting address delivered at the opening session of the Philadelphia convention of the American Guild of Organists in June by Miss Wister, a member of the board of directors of the Philadelphia Orchestra Association and president of the Women's Committee for the Philadelphia Orchestra, in which she welcomed the organists on behalf of the six women's committees for the orchestra, and in so doing related interesting incidents in the early musical history of America.]

By FRANCES A. WISTER

The Declaration of Independence and the Constitution of the United States have made Philadelphia, city of Penn. famous. But in addition to these Philadelphia has had a remarkable history in which discovery, invention, science, business, industry, law, medicine and the arts have had a place in the everyday life of citizens of modest bearing and retiring habits inherited from Quaker ancestry, who have talked little about their achievements, and boasted not at all.

Music, especially, has had a long and interesting history which is little known. Early settlers have not time to devote to the arts, and the Society of Friends, often called Quakers, and a number of other sects opposed music as being detrimental to religion. In spite of this, it was German members of an ancient religious sect who furnished the earliest music in a church in a tiny Swedish village near Philadelphia. "The House of God's Glory," or "Gloria Dei," often called "Old Swedes," was consecrated on July 2, 1700. That strange group of mystics known as the "Hermits of the Wissahickon" were the choristers for the occasion. They also furnished an orchestra composed of a viol, a hautboy, trumpets and kettledrums, and are supposed to have lent an organ for the occasion. This was the first orchestra and the first organ recorded in Pennsylvania. A great crowd of Swedes, Germans and English attended, and a full service of Psalms and responses was chanted, while three resident pastors in full vestments conducted the dedication.

### Civilizes the Wild Indian

Even in 1700 music was turned to as a means of bringing people to religion, as is shown by the following quotation from a letter by Justus Falckner, the first ordained minister in Philadelphia:

"I will here take occasion to mention that many others besides myself, who know the ways of this land, maintain that music would contribute much toward a good Christian service. It would not only attract and civilize the wild Indian, but it would do much good in spreading the Gospel truths among the sects and others by attracting them. Instrumental music is especially serviceable here. Thus a well-sounding organ would perhaps prove of great profit, to say nothing of the fact that the Indians would come running from far and near to listen to such unknown melody, and upon that account might become willing to accept our language and teaching, and remain with people who had such agreeable things; for they are said to come ever so far to listen to one who plays even upon a reed pipe (*rohrpfeiffe*), such an extraordinary love have they for any melodious and ringing sound. Now as the \* \* \* Quaker spirit has abolished (*religiert*) all such music, it would indeed be a novelty here, and tend to attract many of the young people away from the Quakers and sects to attend services where such music was found, even against the wishes of their parents. This would afford a good opportunity to show them the truth and their error."

Typical of the violent opposition to the organ in church is the remark of a preacher who, when asked to lead in prayer after the organ had been heard with the singers, cried out: "Call on the machine! If it can sing and play to the glory of God, it can pray to the glory of God also. Call on the machine!"

Not all the inhabitants of this town were Quakers or members of the strict sects, fortunately, and music was con-

stantly indulged in by amateurs in private houses.

The first public concert with paid admissions of which there is record took place in June, 1757, and must have caused considerable excitement. This was followed by several series of concerts, professional, amateur and combined, for the two played happily together in those days.

### Francis Hopkinson Many-Sided Man

The non-professional Francis Hopkinson was our leading spirit in music during the period preceding the Revolution. He was a signer of the Declaration, a member of Congress, an organist, teacher, poet, harpsichordist, essayist, improver of the harpsichord and the first American composer. He played the organ at Christ Church and St. Peter's and instructed the children in psalmody. His song "My Days Have Been So Wondrous Free" is supposed to be the earliest American secular composition. His little group of about twelve professional and amateur musicians probably formed Philadelphia's orchestra of that day.

In Philadelphia, in 1769, the first recorded composers' concert in America occurred. Curious announcements began to appear in the newspapers. One by H. B. Victor, "musician to her late Royal Highness, the Princess of Wales, and organist at St. George's, London," announced that he taught "harpsichord or forte piano, violin, German flute, etc." He also played an instrument he called "tromba doppia con tympana" on which he played "the first and second trumpet and a pair of annexed kettledrums in with the feet, all at once."

Later organ makers and dealers in and makers of spinets, harpsichords and pianos came on the scene. Michael Hillegas, first treasurer of the United States and first music dealer in Philadelphia, dealt in organs as early as 1753. His music stock included all the compositions of the day.

### Society Helps "Decayed Musicians"

The first important organization devoted to music was the Musical Fund Society, founded in 1820, for "the relief of decayed musicians and the cultivation of skill and diffusion of taste in music." At one of the preliminary meetings a committee was appointed to call on such ladies as they might select and solicit them to become members of the society; but at that time the prejudice against women in the musical profession was still in force, and the following resolution: "That no female professional members be admitted without written certificate from some lady of established character in this city," still stands on the books. At the first concert of the society there were six conductors, and among the numbers was the "Grand Sinfonia in C" by Beethoven.

In 1824 the building of Musical Fund Hall, the first hall in America built solely for music, was an event of vast importance to the country. The program of the first concert in the hall contained the

name of Handel four times, of Mozart twice; and part 1 was given over entirely to the "Dettingen Te Deum" by Handel.

The Musical Fund Orchestra of professionals and amateurs was another activity of the society; but its influence declined when visiting virtuosi occupied public attention and opera rose in popularity. This society still exists, but the celebrated Musical Fund Hall is no longer used for "the cultivation of skill and diffusion of taste in music."

The building of the splendid American Academy of Music in 1857 provided a home for opera and superseded Musical Fund Hall as the music center of the town; and still continues as such. It is the oldest opera house building in the world and is celebrated for its matchless acoustics as well as for its historical importance. All the great musicians, actors and speakers the world has known have appeared there and sanctified its walls.

### Founding of Orchestra in 1900

Efforts to found a permanent orchestra in Philadelphia began in the 1880s, but it was not until November, 1900, that the first concert of the Philadelphia Orchestra, composed of Philadelphia musicians under the leadership of Fritz Scheel, took place. Later members from other parts of the country and from abroad were added.

The history of the orchestra is of interest because it has meant cooperative work and effort on the part of many people to bring it to its present standard of excellence, and to finance it. The Philadelphia Orchestra Association, by which the orchestra is maintained, was organized in the spring of 1901. Succeeding boards of directors through thirty-nine years and the women's committees for the Philadelphia Orchestra during thirty-five years have devoted their attention to this cause, to say nothing of its conductors and musicians whose talents have brought us the largest part of its success. The orchestra is a culmination of a deep-rooted love of music in Philadelphians, which has existed for more than 200 years, although it is often said that this is not a musical city. Actions, however, speak louder than words, and we rejoice in this, our most cherished musical possession.

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ALFRED B. MONTGOMERY, JR.



ALFRED B. MONTGOMERY, JR., of Philadelphia was a successful candidate for the associate degree of Trinity College of Music, London, at the examinations held in Philadelphia in June.

Mr. Montgomery studied music both abroad and in this country, having done work in organ with Dr. H. Alexander Matthews and Dr. Henry S. Fry. Last year he took a summer course at the College of St. Nicolas, Chislehurst, England. Mr. Montgomery is organist-choirmaster at St. George's Episcopal Church, Philadelphia. Prior to this he was at the Church of the Good Shepherd, Rosemont, Pa. He has played a number of recitals in Philadelphia and suburbs.

**SHERMAN P. HALL IS CHOSEN FOR POSITION AT NASHUA, N. H.**

The appointment of Sherman P. Hall of Fitchburg, Mass., as organist and choirmaster at the Church of the Good Shepherd (Episcopal) in Nashua, N. H., has been announced by the Rev. A. Reamer Kline, rector of the church. He will succeed James W. Logan, who has resigned because of the pressure of business duties.

Mr. Hall is a native of Fitchburg and was educated in its public schools. After graduation from the Fitchburg high school he attended Syracuse University, studying organ with the late Dr. George A. Parker, piano with the late Professor Harry Vibbard and voice with Dr. Howard Lyman. He played the four-manual Aeolian organ for daily chapel services in Hendricks Memorial Chapel, a post won by competition. Later he attended Boston University, studying church music with Dr. H. Augustine Smith, organ with Professor Raymond C. Robinson, organist and choirmaster at King's Chapel in Boston, and voice with Stephen Townsend. His other teachers have been Paul C. Akin, organist and choirmaster at Christ Church, Fitchburg; Fred Cronhimer, organist and choirmaster at St. Paul's Episcopal Church in Chicago, and Herbert Irvine, organist at St. Mark's, Brookline, Mass.

Mr. Hall has held organ positions since high school days. From 1931 to 1933 he was at the First Congregational in Lunenburg, Mass.; from 1934 to 1939 organist and musical director at the Federated Church in Ashburnham, Mass., where he was also the director of the Ashburnham Choral Club, and from April 1 he was organist and choirmaster at the First Methodist Church in Fitchburg.

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## INEZ WOOD COLLARD



ONE OF THE PROMINENT woman organists of Texas—and the Lone Star State has more than its quota of talented church musicians of the fair sex—is Inez Wood Collard of Wichita Falls. Nearly every year Mrs. Collard makes a trip East and is heard in recitals in various cities. This summer she also visited the west coast and in a recital at the First Methodist Church of San Diego July 13 she played the following compositions: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; "Ave Maria," Schubert; "Piece Heroique," Cesar Franck; "The Bells of St. Anne de Beaupre," Russell; "O Filii et Filiae," Farnam; "Liebestod," from "Tristan and Isolde," Wagner; "Finlandia," Sibelius; "The Magic Harp," Meale; Toccata from Fifth Symphony, Widor.

Mrs. Collard has been organist of the First Baptist Church of Wichita Falls for the last eighteen years and program chairman and a director of the Texas Federation of Music Clubs. In 1938 she was entertained by Mrs. Finley J. Shepard, the former Helen Gould, and gave a recital in the Jay Gould Memorial Church at Roxbury, N. Y., in the Catskills.

Mrs. Collard received her first musical training from her mother, an accomplished pianist, and at the age of 13 she entered Baylor College, Belton, Tex., where for three years she studied piano. Following this she attended Baylor University, Waco, Tex., for three years and was graduated with high honors from the school of music. Her first organ lessons were received from Clarence Eddy. She has appeared on Guild programs at Fort Worth, Dallas, Wichita Falls, Tulsa and Los Angeles and makes frequent appearances at the San Antonio Municipal Auditorium under the auspices of the San Antonio Federation of Music Clubs. She is shown in the picture at the console of the San Antonio Municipal Auditorium organ. She has given two recitals at the Scottish Rite Cathedral in Galveston and was recitalist for the Kiwanis international convention in San Antonio and for the Northern Baptist na-

tional convention in Colorado Springs.

On her Pacific coast tour Mrs. Collard gave recitals at the First Methodist Church, Hollywood, under the auspices of the Los Angeles Chapter, A.G.O.; at the Pasadena Presbyterian Church, the First Congregational Church, Pomona; the First Methodist Church, San Diego, and at the famous "Mission Inn" in Riverside. She visited the Golden Gate Exposition, San Francisco, and appeared in the Hall of Religion.

Mrs. Collard is the wife of Dr. Felix R. Collard, a prominent Wichita Falls physician and director of public health, and has a young daughter, Miriam.

## To Exhibit Antique Instruments.

There will be an antique musical instrument exhibit in connection with the tenth annual Chicago antiques exposition and hobby fair at the Stevens Hotel Nov. 13 to 18. Harpsichords, square pianos, spinets, melodeons, trumpets, organs and other instruments which lulled, serenaded and mobilized people in times past will be shown, together with instruments such as music-boxes, barrel organs and hurdy-gurdys.

## Nathaniel Mitchell Dies in His Church.

Nathaniel Mitchell, assistant organist of Trinity Episcopal Church, Chicago, was found dead of a heart attack Aug. 13 in the choir room of the church. He was 50 years old. The widow and a daughter survive.

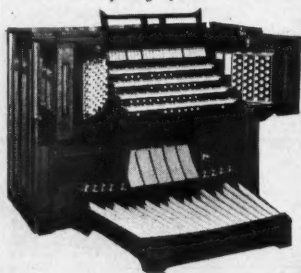


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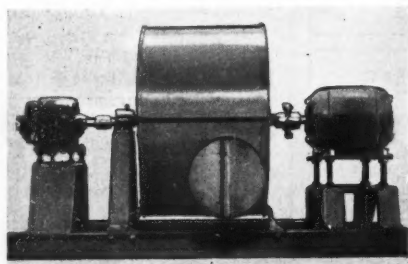
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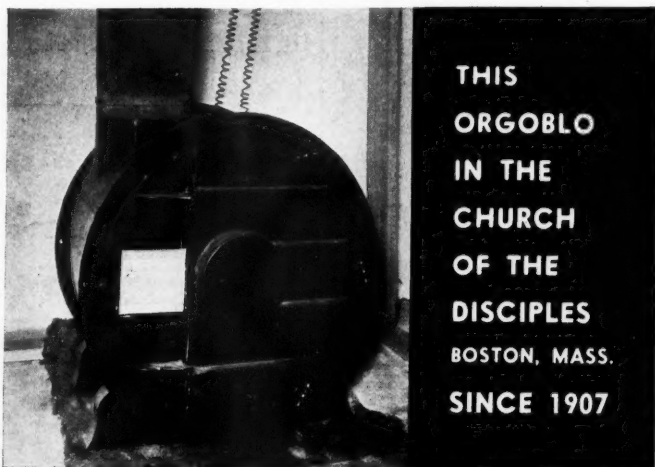
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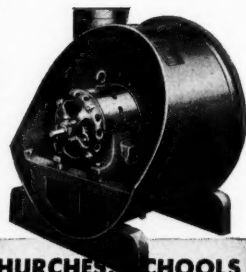


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# Los Angeles Notes; California Friends to Miss J. W. Clokey

By ROLAND DIGGLE, Mus.D.

Los Angeles, Cal., Aug. 14.—The many friends of Joseph W. Clokey will miss his genial presence from their midst, and while they wish him every success in his new work at Oxford, Ohio, they are sorry to see him leave southern California. During his years of work at Pomona College he has done a splendid piece of building and the music department there, of which he has been an important part, has made tremendous strides and is today one of the best in California.

Wilbur Chenoweth, who came here from Lincoln, Neb., about a year ago, becomes a member of the musical faculty at Occidental College this fall. Mr. Chenoweth is also organist and choir-master of the Neighborhood Church in Pasadena, where he has done an excellent job the last six months.

Stanley W. Williams and Mrs. Williams entertained the members of the luncheon club at their charming Balboa Beach home late in July. Some twenty were present, including Dr. T. Tertius Noble, Mrs. Noble and their son. The entertainment, which included a sail around the bay, was up to Aeolian-Skinner standards.

Among the many guests in our fair city during the month was Dr. Frederick Schlieder of New York. On his way from San Francisco to Denver, where he was staying for a time, Dr. Schlieder stopped to visit his friends and old pupils here.

George Kilgen made another visit to the hospital in July. He has had a hard time of it during the last few years and his friends wish him a speedy recovery.

Your scribe also took a rest cure in St. Luke's Hospital, Denver, the last three weeks in July. Glad to say I am on the mend and hope to be hitting on all eight by the time the season opens in September. During my absence Ernest Douglas very kindly took my place at St. John's Church and did a splendid job. It is not every organist who could step into another man's place and have the service go without the slightest hitch. Mr. Douglas is to take charge of the organ and choir of All Saints' Church in Pasadena beginning Sept. 1, when John Clark goes East for three months' study.

Mr. and Mrs. Arthur Leslie Jacobs have returned from the east coast, where they held their regular summer school of church music in Pawtucket, R. I. Mr. Jacobs reports an excellent attendance and a widening field of interest. He has ambitious plans for the choir at the First Congregational Church and is already at work on the next Bach festival.

## NOTES FROM THE CAPITAL; MORMON CHAPEL RECITALS

By MABEL R. FROST

Washington, D. C., Aug. 18.—The sixth season of thrice-a-week organ recitals at the air-conditioned Mormon Chapel opened July 31, as announced by D. Sterling Wheelwright, chapel director and organist, and continues on Monday, Wednesday and Friday evenings at 8. Before each Monday recital a preview of the week's program is given. Friday evenings are devoted to request selections and vocal solos by Mrs. Wheelwright.

During the summer Mr. Wheelwright was a member for the fourth consecutive time of the guest faculty at the Moscow, Idaho, L.D.S. Institute. Besides private organ instruction and the playing of recitals at the university he conducted a new course in church music technique.

Edwin B. Rassmann has been appointed organist and choir director of the Bethesda Presbyterian Church. Mr. Rassmann has filled a number of temporary and permanent appointments in and around Washington, including St. Paul's Presbyterian Church, Cottage City, the Mount Rainier Methodist Church and the Georgetown Presbyterian Church. Be-

fore coming to Washington he was organist and director at the Evangel Presbyterian Church for eight years and at Woodland Presbyterian Church in Philadelphia.

Lewis Atwater and John Marville are on vacation in Long Island. Christopher Tenley has been filling a temporary appointment at Francis Asbury Methodist Church, Edith B. Athey has been similarly engaged at the Foundry Methodist Church and the First Church of Christ, Scientist, and Mrs. Charles Haupt has been at Foundry Church. Justin Lawrie has just returned from an extended vacation in New England.

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